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FOLLOWING THE DRAMATIC INSTINCT

ANITA B. FERRIS

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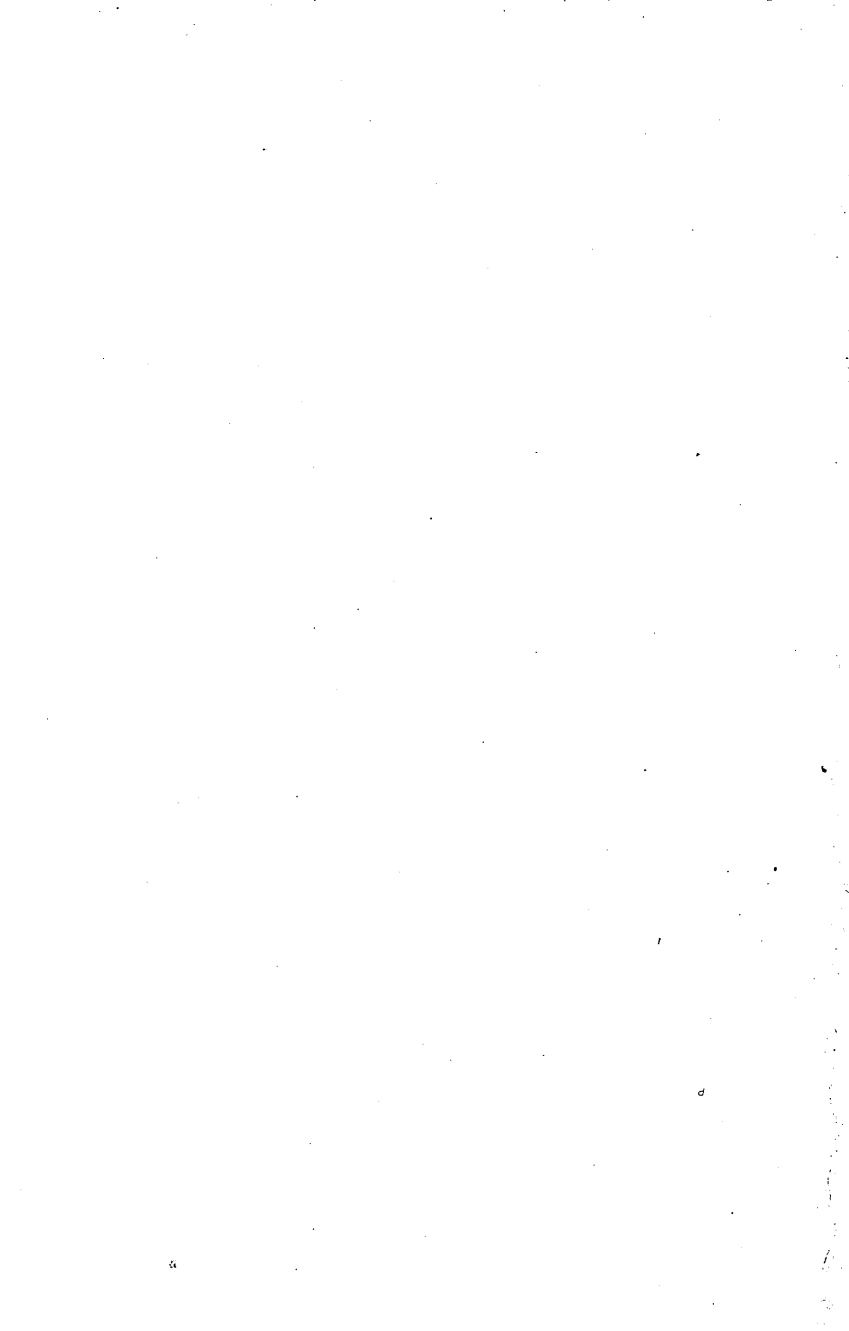
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FOLLOWING THE DRAMATIC INSTINCT

**AN ELEMENTARY HANDBOOK
ON THE USE OF DRAMATICS IN
MISSIONARY AND RELIGIOUS EDUCATION**

By ANITA B. FERRIS

**MISSIONARY EDUCATION MOVEMENT
OF THE UNITED STATES AND CANADA
NEW YORK**

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PREFACE

It is hoped that the readers of this elementary and cursory handbook on the utilization of the dramatic instinct in missionary and religious education will be sufficiently interested to continue the subject, for this brief outline but *suggests* the use of the educational dramatic method. Much more detailed and advanced study would be necessary to enable the teacher to get the complete values out of the method and the full joy of its use.

The study of Miss Willcox' booklet, "Mission Study Through Educational Dramatics," the reading of, "The Dramatic Instinct in Education," by Curtis, "Amateur and Educational Dramatics," by Hilliard, McCormick, and Oglebay, and Miss Miller's *The Dramatization of Bible Stories*, will greatly supplement this brief treatment. Most helpful of all will be found a course in educational dramatic method, where there is the personal word of explanation and the opportunity for laboratory work under supervision. Such courses are occasionally offered at missionary conferences, and it is hoped that the future will provide more abundant opportunities for the would-be teacher.

The author makes no claim to originality ex-

cept in adaptation and application of the educational dramatic method. Neither can other writers on the subject claim discovery, since the foundations of the method were laid by Mrs. Emma Sheridan Fry in her work as Coaching Director of the Children's Educational Theater, and in her subsequent work with the Educational Players of New York City and with the Educational Dramatic League, also of New York. Her book, *Educational Dramatics*, has long been a text-book and reference book for teachers of the educational method. To Mrs. Fry the author gratefully acknowledges her indebtedness.

ANITA B. FERRIS

JUNE, 1922.

Educational Dramatics does not attempt to train actors, it develops human beings. It deals, not with a 'talent,' but with a universally active instinct; it practices the player in living, not in the technique of an art; it summons him to activities related to his own evolution as a man, not to commercial, industrial, or art obligations. It makes of him a citizen, training toward universal brotherhood; it does not specialize him as a craftsman or use him to help along the success of an experiment in entertaining.

Emma Sheridan Fry

CHAPTER I

What is the Dramatic Instinct?

Its manifestation in Beginner—Primary—Junior—Adolescent—Adult.

Frances, aged three and a half, was down on the floor upon her chubby hands and knees bending over a saucer of milk. "Why, Frances," exclaimed her aunt, coming into the room, "What in the world are you doing?"

Her round little face very red, Frances looked up with great resentment. "I am a cot (cat)," she declared; "I am a Tom cot!" And there-upon, she turned scornfully from the miserable adult who had so thoughtlessly called her "Frances," when it should have been evident to anyone that she was not Frances at all, but the family cat, and began again the difficult feat of lapping up with her tongue the milk from the saucer.

Frances had watched Tom, the cat, very carefully. To be sure, he could not talk like big brother Ralph, but she could often understand him much better. He purred when he was pleased with her stroking; he was quite capable of scratching when she teased him or pulled his tail. Thomas had made her understand many

things. He was a person. One great difference between Tom's customs and her own, however, was that Tom always ate off the floor and, instead of drinking his milk, lapped it up with his tongue. Mightn't it be fun to be Tom? How did it feel to be Tom? Get cook to give you a saucer of milk. Get down on the floor. Be Tom. Find out! Find out!

And this urge which makes the child unconsciously but continually try to find out things by assuming the personality of another is the instinct which has been named only during the last twenty years, the "dramatic instinct."

The dramatic instinct is born in every child and must not be confused with *dramatic talent*, which is an entirely different thing, and is rare. The little child soon finds out that he is himself; that he has one little body in which he must live. But the world about him is full of other bodies. What are they? Rather, who are they? For to the child, as to the savage, all objects are living. He stumbles against a chair and is hurt. It is "a bad old chair" for hurting him, and he will kick it in return to make it suffer in kind. The cat, the dog, the chickens, the birds—who are they? Of the stones, the flowers, the grass, the trees, the clouds, he is asking the same question. "Who are you?" he is unconsciously saying

to the tall, grown people, to the little children no higher than his own head. When he was a tiny baby, he obeyed his greatest urge, which was to eat, and so his little dimpled hands brought every object to his mouth, that he might taste to see whether it was good. Now his greatest urge is to find out about the personalities of his world. Eyes, ears, nose, tongue, fingers, all are busy finding out. But there is more to be found out than his senses can tell him, something that can neither be seen, heard, touched, nor tasted. What is it like to *be* the other bodies? And quick in response comes the instinct to *do* like the other body in order to understand that other body better.

The bright little eyes catch a sudden vivid movement, and quick comes the impulse to imitate in order to understand more fully. Mrs. Smith is taking leave of little Marian's mother. She turns at the door and waves her hand gracefully and airily. In a flash, as the door closes, Marian waves her hand in exactly the same way and murmurs sweetly, "Good-bye!" Or, another guest has gone, and, with mature grace and an idiosyncrasy of manner, she spreads out imaginary skirts and sits upon the couch. "Miss Butler," she announces complacently to her mother. And, indeed, her mother perceives that,

for an instant, Miss Butler sits again upon the couch.

In these little excursions of investigation, words are only occasionally needed. For a long, sunny half-hour, four-year-old Bennie is a big switching-engine in the freight yard. No words of human speech escape him. He "choo-choos" slowly ahead, pauses and puffs, then backs slowly to his original position. His eyes are intent and shining. As Stevenson says, he has put his material eyes and nose into his pocket and is oblivious to his surroundings. With the eyes of his imagination he sees, instead, the freight yard and the big engine puffing and tugging at the loaded cars. The drama is going on in his own little mind, and to make the story clear to himself, he needs only his "choo-chooing," his puffing, and the action of his sturdy legs.

One day a new baby came into the neighborhood. Never before had five-year-old Helen seen a brand-new baby. Hours and hours Helen spent in the home of the neighbor, gazing upon this new personality. But even more astonishing was the dazzling new person who came with the baby; the smiling lady in the little stiff white cap, the white apron, and the snowy dress. Never, never had Helen seen anyone dressed like that before. She was a lady not only

of smiles, but of authority. She knew just how to take care of the tiny, red, squirming baby, who kept his eyes so persistently shut, and when he did chance to open them, cried in a queer, jerky way, not at all as Helen herself cried. It was the lady in the cap who told Helen when the little baby must be left alone and invited her to come again another day.

And it was on "another" day, that Helen, her eyes still as round as possible with seeing every detail of all the wonderful, new personalities, slipped away before she was invited to "come again" and ran as fast as her plump little legs could carry her back to her mother. "Mother!" she exclaimed, "Please, please make me a cap like the nurse wears! Please! I want to be a nurse." And soon the quiet neighborhood was treated to the sight of Helen in stiff white cap and, tied about her, a long white apron which came to the ground, patiently wheeling her doll-carriage up and down the piazza, her doll now correctly flat on its back, and the whole carriage protected by a square of mosquito netting from any stray, unsanitary fly. But all at once the drama needed a sound, if not a word. The neighbors suddenly heard the crying of a second newborn child, an exact imitation of the first. The baby doll had the colic! And it disturbed Helen

not at all to do the wailing for the child while, at the same time, in the character of the nurse, she leaned over the carriage and gently patted the distressed infant, interspersing her "Ahr! 'Ahr!" with soothing "Sh-h-es!"

But Helen and Frances and Bennie and Marian are now school children, and they have been promoted to the primary department of the Sunday-school. They have learned many things. Tom, the cat, and Rover, the dog, are still the dearest of companions; the animals still have personalities, but the children have found out that they are not people. One may now kick a chair to vent one's feelings, but the schoolboy or girl has learned that the chair is made of wood, which, while it grows, does not feel the way human beings do. All the objects of nature may still be lovable and continue to be more or less personalities, but the boy and girl are now becoming more and more interested in the grown people and what they do. What is it like to be the grocer? Or to be a grown-up woman, to keep house and have children? All day long they are trying to find out.

Frances and Bennie and Helen and Marian played cat and engine, the visiting lady and the trained nurse all alone. No one else was needed

to help Bennie manage the engine or to be the baby for Helen. But now they have learned to play with other children. Bennie may be the grocer, while Marian, Helen, and Frances come to buy. One cannot find out about the grocer all alone. Neither does one keep house all alone. Now the tiny infant not only has a nurse to soothe its colic, but the doctor is sent for, medicine is given, the baby gets well and joins the family circle once more. Now a complete episode is acted out instead of a mere fragment. They play school and Sunday-school by the hour because they enjoy finding out about the teacher and the school from the "top-side." It is a serious business. One is beginning to decide now what one will be when grown up.

A series of terrific yells pierce the air. "Mercy!" exclaims Mrs. Greer, and she rushes to the kitchen window. In the back lot on the edge of the woods, Bennie, now called "Ben" by his most intimate friends, aged ten or eleven, has nailed together some old boards to form a hut, and out of its rickety door-way issues Ben followed by George, Bill, and Larry. They are half bent, and from rude bands about their heads stick up the turkey feathers of Mrs. Greer's discarded feather duster.

"Indians again!" murmurs Mrs. Greer as she turns from the window, relieved that no one has been killed. Ben and George and Bill and Larry are reading all the Indian stories they can find. They have read *Treasure Island*, too, and *Robin Hood*. The grocer, the butcher, the farmer—who cares about them now? But oh, to lead the free life of a pirate and sail the briny deep! Oh, to experience a life full of the wildest action and adventure; to be an Indian of the Cooper variety, a cow-boy, or—if one could but slip back through the centuries—Robin Hood or one of his merry men! Get rid of plain, humdrum little "Bennie" who has to eat his oatmeal and go to school, and be a noble hero out of a story-book. Who cares about fairy stories any more? Give us real men and women who *do* things!

But where are Frances, Marian, and Helen all this rainy afternoon? Why, up in the attic rummaging through all the trunks full of mother's old-fashioned clothes. Here come Meg, Jo, Beth, and Amy out of *Little Women*, the "Little Colonel," and all the others. Isn't it fun to *be* a girl you love in a book?

3 Soon Bennie and the girls are in the midst of the wonderful days of the "teens." Marian dreams of doing something beautiful and good

to bless the world. And as she dreams, she sees herself in the trailing garments of a white nun, like those in the pictures of Sir Galahad. Frances wishes that on the Sunday she joins the church, she might wear a long, shining white veil held in place by a wreath of roses; that there might be wonderful organ music, and that all those who are going to join with her might form a long, beautiful procession and come up an aisle between stately white Easter lilies. As in a vision, she sees herself moving on between the flowers, her heart filled with reverence and wonder. Never again in all her life will she feel the same dreamy rapture.

Bennie belongs to a secret society. There are badges and symbols for the members, and often he can imagine he feels the armor of a knight upon his limbs, and he sees himself kneeling, holding the cross formed by the hilt of his sword upright before him, like the young hero in the picture called "The Vigil."

Bennie and the girls are members of the Young People's Society, and they are sure that the best fun of the year is the Society play.

Mr. Benjamin Greer is a business man in charge of a large and rushing office. He is thor-

oughly tired out at night and wishes to forget the life of the office and all its perplexities. So after dinner, he goes to the movies, and, lost in the fortunes of the hero, he sheds his own personality.

Such is the dramatic instinct as it manifests itself through our lives. It is actively expressed in our childhood and youth, but, checked and thwarted by the pressures of our adult life, it must at last express itself passively in the desire to lose ourselves in the personalities of a good play or in the drama of the moving pictures.

One writer states that "the dramatic instinct finds expression in the impulse to make playful use of the imagination." And explains further, "It is based on certain fundamental instincts of childhood—imitation, construction, and motor activity."

Says Elnora Whitman Curtis: "The dramatic instinct is a prime force in civilization; the need to give vent to pent-up emotion, to express the joy of living, to put in material form the ideas that vex his spirit, has driven man to imitate, to create . . . This is the response to a need and desire, felt everywhere and in all ages—the desire to feel what others are feeling, 'to get experience by proxy, to get the enjoyment of bor-

rowed pain, to put into practise the Aristotelian principle of Katharsis.' ”

Of the dramatic instinct, Dr. G. Stanley Hall says: “More generically, it is the propensity to express the larger life of the race in the individual, and more specifically, to act out or to see acted out the most manifold traits of our common humanity. Thus no agency of culture,” he concludes, “is more truly or purely humanistic.” All races, all periods of civilization, from the savage to the most developed, possess this instinct.

And now to summarize our own illustrations: The dramatic instinct is shown to be the instinct to learn by doing. To broaden our experience by pushing out of our own personalities and into the personalities of others; that is, by assuming other personalities in order to find out from the inside what their experiences may be. It is the natural rebellion of the spirit against life-long condemnation to one personality. It is unconscious, involuntary. It is always pleasurable.

CHAPTER II

Educational Dramatics

The religious origin of the drama and of the pageant—
Origin of the educational dramatic method and sketch
of its use.

In his book, *The Pupil and the Teacher*, Professor Weigle calls a child's play, "a preparation for life," and of his imitative dramatic play especially, he says: "It may be looked upon as a form of suggestion. We are more likely to be influenced by what others do than by what they say. At any time of life, the action of someone else is the most potent of suggestions."

Without benefit of modern psychology, without theory of any kind, this axiom has always been unconsciously understood by the human race. Thus the ancient Assyrian, the Persian, and the Greek worshiped the gods with a dramatic ceremony. A thousand years before the birth of Christ, the ancient Law Giver of Israel commanded that the great event of the deliverance of the Hebrew people from Egypt—their birth as a nation—should be taught generation after generation by this most potent of methods. Every returning spring should the passover lamb be slain as it was on the eventful night of the

deliverance in Egypt. Again should the blood be sprinkled upon the lintel and upon the doorposts. And, as on the terrible night in Egypt when, in haste, the Children of Israel ate their last supper as slaves, awaiting the signal for their escape, so again should all the members of the Hebrew families put on their outer garments, take their staffs in hand, and eat hurriedly of the roasted flesh, with bitter herbs and bread which had been baked without waiting for it to rise, even as it was baked during all the days of the flight.

And, as year after year, in this way, they acted out the deeds of their forefathers, the youngest male of the house stood up and questioned them. And always the head of the family made reply: "It is because of that which Jehovah did for me when I came forth out of Egypt. And it shall be for a sign unto thee upon thy hand and for a memorial between thine eyes, that the law of Jehovah may be in thy mouth: for with a strong hand hath Jehovah brought thee out of Egypt." And indeed, through the doing of his hand, the seeing of his eyes, and the words of his mouth, never could the Hebrew youth forget the great lesson.

Again, in the Feast of Tabernacles the Hebrews reënacted the life in the wilderness. Again

they built booths of boughs, as their fathers had done, and dwelt in them. Thus, through the actual repetition of the life of his ancestors, the Hebrew youth learned unforgettably how a race of slaves had evolved into a theocracy of free men.

All the days of Christ's ministry on earth he had been teaching the love of the Father and of himself for mankind. The great climax of his teaching was the outpouring of his very life for men. If that supreme event were forever remembered, it was likely that all the teaching which went before it would not be forgotten. So it was Christ, the master-teacher, who gave to that great event symbolic form. And, the power of the command, "Do this in remembrance of me" has been potent through all the centuries, with all races, through all cultures, for keeping the central thought of Christianity—the love of God for man—alive.

The conscious written drama of literature has its origin in religion. The Greek tragedies were intended to teach the Attic people the ways of the gods in their dealings with men and the inexorable tragedy of the clash of the will of weak man with the decrees of fate.

The modern drama also had its origin in religion. The service of the Christian Church dur-

ing the middle ages was in Latin, a tongue not understood by the common people. Also the congregations were illiterate. How could the people be taught? It was the Easter message which was first made clear dramatically. Choristers or priests, as the three Marys, visited the tomb, and a choir-boy, as the angel of the resurrection, announced to them that Christ had risen from the dead and bade them tell abroad the glad news. So elaborate became the representation, with the background of the beautiful Latin hymns and the symbolic mass, that the childlike medieval audiences were often moved to tears and were wont to leave the service greeting one another with the joyful words, "Christ is risen, neighbor!"

Then came the dramatic representation of the Christmas story, with the babe in the manger, the angels, the shepherds, the Wise Men, and the wicked Herod. One after another, events from the life of Christ were dramatized and arranged in chronological order, the players for each scene being "stationed" in various parts of the church building with the audience standing in the center. In time the scenes became too numerous to be given in the church building, so the drama moved to booths in the church-yard. In time, again, the church-yard became impractical,

the scenes too numerous and too elaborate for the ecclesiastical players, so many of them were turned over to the laymen of the guilds, and the language of the plays perforce became that of the common people. In England, still clinging to the plan of the "stations" in the church, the various scenes were placed on platforms, called "pageants," many of which were mounted on wheels, a dressing-room below and a stage above. At different points in the village a pageant was halted and the scene played, so that the villagers grouped in the various places were able to see all the scenes of the passion play in turn.

Plays, or rather pageants, which dealt with the life of Christ and his redemption of mankind, were called Passion Plays or Mysteries. Almost simultaneously with the Mystery, the Miracle Play, representing episodes from the Bible and from the lives of the Saints, developed and was also given in church and street. And then came the old Moralities, which were allegories, the Vices and the Virtues being personified. Next came the frankly secular chronicle plays and the comedies. But although the drama had passed out of the jurisdiction of the Church, the dramatic method was still used on special occasions in the church service until the days of the Reformation.

With the advent of the Puritan era, all dramatic teaching in the Protestant Church was banned.

Of late years we have come to realize that the drama may be a great educational force in the community, but the idea of the training and guidance of the dramatic instinct as an educational method of teaching the individual, is only beginning to be recognized by institutions of secular education and is hardly glimpsed by the Church.

The first use of dramatics as an educational method occurred in the Children's Educational Theater of New York City some nineteen years ago. As Mrs. Heniger tells us in her book, *The Children's Educational Theater*, the theater was not instituted with the pedagogical end in view, but merely to satisfy the demand of children and young people for wholesome amusement. But in preparing the carefully selected plays, it was found that many very helpful lessons were taught while the children were getting their entertainment. By a proper stage-set for the home of a family of very modest means, good taste in house-furnishing could be suggested to the East-side families. Good taste in dress was also learned from the simple party dresses of the little girls in the dramatization of the story of *Sara Crewe*, and from the gowning of Cedric's mother

in *Little Lord Fauntleroy*. The slouching, round shouldered boy playing the part of the prince learned by persistent effort to throw his shoulders back because that was the way the prince carried himself, thus correcting a physical defect. It was discovered that the timid, repressed child, who had always secretly admired a hero and longed without hope to be heroic, might, for the space of the play, be free and the character he had dreamed he could be. The bully, as a bully in a play, might learn for the first time how unpleasantly he affected others, and realize what public opinion was in regard to such a character. The untruthful child, playing the part of the truthful hero or heroine, might for the first time realize the beauty and the nobility of truth. While the theater was discharging its obligations to the audience, the player himself became of the first consequence.

Such educators as Dr. Eliot of Harvard, Professor G. Stanley Hall, Professor Percival Chubb, Professor George P. Baker, and others, studied the Children's Educational Theater during the seven years of its existence, and through these studies by leading educators, the existence of the dramatic instinct became recognized and its development traced.

Thus, it will be seen that the term "educational dramatics" applies to a method of production rather than to the subject-matter of a play, although no play can be used educationally which is unworthy. However, comedy,—clean, wholesome humor,—the fanciful fairy play, romance, allegory, as well as the serious subject, the pageant, the pantomime, the tableau—all may be material for educational dramatics. The heart of the method is that the player is always of first importance, the audience is of secondary consideration or it may not exist at all.

The shy child is chosen for the bold part, because it will be of more value to him to realize the self-reliant character than it would be for the already self-reliant boy to play the part which he could do so easily.

Of course, any wholesome broadening of the child's or adult's experience is educational. The aim need not always be corrective of some defect in the character, in physique, or in taste. It may be of the utmost value to the player simply to have the opportunity for happy self-expression; to give him the chance to take part in a church service in which he has never had a share before; to give him a part in the community life in which he has always been but a nonentity.

It may develop resources within him, the presence of which he has never guessed.

Elnora Curtis, in her book, *The Dramatic Instinct*, remarks that it is a fault in our educational system that it fits the young to make a good living, but "the emotional nature, the longing for self-expression, are neither satisfied nor directed." American men and women of today live a life of high nervous tension and pressure. It is of infinite relief and benefit to slip into another personality occasionally; to have a share in *creating* that personality in our own imaginations. The ordinary, preoccupied, humdrum person may thus have a chance to experience in some degree the joy of the creative artist.

The lower grades of the public school soon learned to use the dramatization of stories to assist in language work and expression, but neither high schools, many private schools, nor colleges have yet grasped the idea of enriching the life of the student body in general through the training of the dramatic instinct. Only the very small minority of specially gifted students, usually selected by the trial system, produce the high school or college plays. The idea of a whole class in literature studying a play, analyzing the characters, discussing them until they become living people, dividing up into any num-

ber of casts of the same play, until all the members of the class have a share in it, developing the action in the class-room and then all playing it for the sheer love and pleasure of it, has not yet gained prevalence. But would not each member of such a class learn that play as they never could have learned it in any other way? How much smaller the profit if only the gifted and selected few have had the opportunity for intensive study and analysis and the others simply have been part of the large audience when the play was finally produced! Settlement workers have been early in appreciating the value of educational dramatics. When the Church fully realizes the possibilities of the use of this great natural instinct in making the Bible and its people live once more for children, young people, and adults; when the Church realizes how the lessons which are so hard to teach because of the wandering attention may be made so vivid and real that the attention is involuntary; then will come a new epoch. X

And what an instrument for teaching missions! No, not for teaching missions in a narrow sense, but for teaching world brotherhood, because when we take part in the missionary play, we must come to know an alien people almost as well as we know ourselves—know them well

enough so that we can lend them our bodies in which they may, for a space, live and move and have their being. Otherwise, we have no real acting, only a mechanical moving about and speaking.

CHAPTER III

Following the Development of the Dramatic Instinct

A graded program based on the development of the dramatic instinct—Types of material and their values: the play, story-playing, pageant, demonstration, pantomime, tableau, "exercise"—Importance of the theme.

The value of dramatization as a tool of pedagogy rests on its power to hold the pupil's interest and attention without his voluntary or conscious effort. "It conserves energy," says Elnora Curtis. If this is Nature's way of teaching the child, why should we not grasp "the tool" ready to our hand?

Kindergarten children in the public school love to pose like the people in the beautiful picture concerning which they have just had a story. Why not use the same method with the Sunday-school lesson pictures? We remember that to Frances and Bennie animals and inanimate things were personalities. Therefore it will be just as much joy to the little Beginner to play the wind, the grass, the trees, the water, and the birds, as it will be to play the part of human beings. Indeed the Beginner lessons are based upon the oneness of all created things as part of God's world, for each detail of which He cares as part

of the creation of his love. We also remember that Frances and Helen and Bennie needed no conversation for their dramas, only occasional words or sounds, and that they never played an entire story.

Then how easy, following the lead of the instinct, after the beautiful lesson of the baby Moses, for the teacher to say, just before her summing up of all those who cared for the baby, and as she shows the picture:

"I wonder if Ruth and Jamie would like to be the tall grasses in which the little baby was hidden? We can use this doll for the baby, can't we? The tall grasses must have loved the dear little baby and been glad to shade his face from the sun and keep the wind from him. How would they stand? Yes, they must have bent above him like that, perhaps with their long, green arms touching over his head. And perhaps Edith and Hazel and Jackie and Hildreth would like to be the tall grasses behind which the big sister Miriam hid herself to watch what might happen to the baby. They must have stood very straight and stiff to hide her, except when she parted them to peep through. And Esther would like to be Miriam, the kind, big sister? Then, when the dear little baby Moses was hidden in the tall grasses and big sister Miriam was peep-

ing through them, who came down to the water to bathe? Yes, the princess, of course. Hilda wishes to be the beautiful princess? All right; and Dorothy and Georgie would like to be the maids who went with her. And what did the princess do? Yes, she saw the little baby and asked one of her maids to draw him out of the water, for she wanted him for her own baby. Georgie may do it. And then when the little baby cried, what happened? That is right, Miriam came forward and offered to call someone to nurse the little baby for the princess. And whom did she call? Yes, that is right, the dear little baby's own mother! Eleanor would like to be the mother? And she was away over there on the other side of the room in the fields! And big sister Miriam ran to her—that's right—and brought her to the princess, and she took her own little baby in her arms again and said she would care for him for the princess. That's right. And how happy she was; so glad that her little baby's life had been saved!"

Then, as all the children are standing together, the teacher may add: "And let us see, now, who all the people were who cared for the baby: the baby's mother, of course; the beautiful princess who wanted the baby to be her very own and protected him; and—yes, big sister Miriam—and

—what was that, Jackie? The tall grasses which shaded him? Yes, they did their part. Who made them grow by the river side? That is right, God. And wasn't it God who took care of the little baby all the time? He helped the mother to think of putting her child in the little basket," etc.

Would Jackie and Eleanor and Esther ever forget that lesson? For they had not only *heard* the story, but they had seen the people. Esther had *been* Miriam, the kind, big sister. The people who had cared for the little baby actually stood before them, and with that group also stood One whom they could neither see nor hear nor touch, but who had made the tall grasses to grow and had made all the others do the wise and loving things they did.

Prof. G. Stanley Hall says, "The more we know of the child soul, the clearer it is that for it, doing is a better organ of knowing than is merely intellectual learning."

Frances and Marian, Bennie and Helen of our first chapter played their little dramas alone. In the church kindergarten many children may be used, but each is intent upon being his own little character, and it is the teacher, guiding the instinct to teach the lesson she has in mind, who produces the coöperation. The children speak no

words and are not troubled or confused by the presence of each other. There is no "playing up" to another character at this age. One can wholeheartedly be one's own character, and the others may be chairs just as well, for the imagination of the one child plays all the parts, without outward expression. In the little drama of the falling snow, so often used in the church kindergarten, a number of little children may imitate the softly falling snow and settle noiselessly in little heaps upon the floor. But each child is intent alone upon his own snow-flake; it does not disturb him to have the others there.

The fact that the princess wore no Egyptian costume and that the "tall grasses" had on their Sunday clothes does not in the least diminish the vividness of the picture for the children. Any thing will stand for another object. There need be no similarity in outward form. An attempted similarity may prove confusing to the child's mind, for he may become absorbed with the symbol and miss the thing it represents. A small boy threw a pair of kid gloves across the room at his aunt, exclaiming, "Run, Aunt; run, the pigs are chasing you!" and was immensely gratified when the aunt, entering into the little drama, screamed and ran. "Never mind, Aunt," he called reassuringly, "I'll make them come back."

The kid gloves bore no resemblance to a pig, but they were an *object*, and that was all that was needed. The imagination could do the rest.

I have been speaking of the possibilities of the use of the dramatic method in teaching young Beginners. Many five-year-olds in the public school, the oldest Beginners, are capable of planning the dramatization of a simple story or incident and speaking the appropriate words of the characters.

One could use illustration after illustration of the possibilities for impressing the Beginner lessons unforgettably upon the minds of children by making them a dramatic play to which there is no need to recall wandering attention, for the child is invited to do that which he joyfully and spontaneously does all the week. The leader must, of course, have some little imagination and an appreciation of the attitude of the child mind and heart. Nature must always be represented simply; the grass which stands up straight, the water which runs happily along lifting cupped hands for people to drink; or the long line of the sea, which may be represented simply by the joining of hands and gentle swaying from side to side; the flying of the birds; the whirling of leaves; the blowing of the wind.

There is no missionary material prepared for this age, but there is no reason why there should not be such material suitable for dramatic presentation. "The little kimono girl is just like the rest of us, only she has never heard of dear Jesus or of the loving Father, God. Could we tell her? She would be ever so much happier if she knew, wouldn't she? There is a lovely kindergarten teacher who will go and tell her if we can give her the money to go with, for it is a long journey to cherry-blossom land, and costs money. Suppose Ruth is the little Japanese girl, and Eleanor is the lovely teacher who will tell her the beautiful story we have had today. Georgie may hold the basket for our offering, and after we have given it, then he may take it and give it to Eleanor. Eleanor is the lovely teacher. What will she do? She will take our story picture and go right over to little Chrysanthemum and tell her the beautiful Jesus story, won't she?"

And when we come to the Primary boy and girl, six, seven, and eight years of age, our opportunity for using the dramatic instinct in teaching our lessons is even greater. We remember that Frances, Marian, Bennie, and Helen are now especially interested in people and play sto-

ries. There is, however, no hard and fast line drawn. Pantomime may still be used, and the personality of nature may still persist.

Now when we dramatize the story of the baby Moses, we can depend upon the children, after the story is told, to plan the coöperation among themselves, and the spoken word comes naturally and spontaneously to the lips. The princess will order her maid to draw out the baby, and Miriam will naturally ask her question and spontaneously explain to her mother the joyful news that the princess, the daughter of Pharaoh, has adopted the baby! We will have the beginning of the story, too, when Miriam and her mother talk together as they place the baby among the flags, telling why they are so fearful about him and planning what they will do. We can now have the whole story, just as "Little Red Riding Hood" may be played from beginning to end. Primary children are, of course, not old enough to discriminate in the selection of material. So the story, when told, must be all ready for dramatization. The teacher must always be ready to guide by question the work of the children so that the story may be clearly told, and the central truth of the lesson be the climax.

For the informal dramatization of a primary

story, no elaborate costuming is necessary. A crown, a turban, a sword, a table-cover tied around the shoulders, and a whole costume is suggested.

The use of the rag doll, the paper doll, and the bottle doll in telling a story dramatically is also of service here as well as in the Beginner department. This would call for the *passive* expression of the dramatic instinct, which has not, of course, the educational value of the active expression of the instinct.

This is the great period for the spontaneous dramatization of the missionary story. Much material along the line of stories specially written for simple and vivid dramatization should be offered for the Primary period.

Now Bennie would love to play the missionary doctor, while Marian, Helen, and Frances bring their dolls, ill with all the troubles of the Orient, to be cured; and Frances will enjoy playing the missionary teacher and teaching a mission school. In the missionary "project" of the Church School they will love to show how the children of other nations eat and sleep and play.

With the dawn of the Junior period we find the development of the dramatic instinct of even

greater help in our teaching. More ends can be accomplished at one time by its use. During the Primary period the children dramatized the story as it was told before the department. There is hardly a Church School in the country where sufficient seclusion is provided for a junior class to dramatize a lesson story satisfactorily during the lesson period. Neither is there time in the ordinary Sunday period for such work. Hence, the only opportunity is during the general program, when all members of the department are present. It will be of greater value for such a program if the Juniors can rehearse the dramatization of their story before it is given in the presence of the department. The preparation would take far too long if gone through with before the department as a whole. Now we may tell a more or less elaborate story or read it directly from the Bible. Junior children are old enough to determine, with the guiding questions of the teacher, where the story begins and where it must end. The teacher does not need now to suggest the action directly. The Junior child has better judgment and more initiative than the Primary child. When a Junior is asked the question, "What does he say now?" the teacher may reply: "Look in the Bible and see what it

says, then put it in your own words or quote it. Which will be the better?" Attention to the text can be thus gained more thoroughly than in any other way. When the questions are asked: "How do they greet one another? Do they shake hands? How did they pray? Did they kneel or stand?" The picture from the Bible dictionary or the reliable Hole or Tissot illustration should be at hand to offer to them, with the reply, "How did they? See if you can find out."

And when it comes to costume, with what joy the Junior boy and girl revel in the Tissot pictures, select and decide which will be appropriate! With what eagerness they then rummage their homes and contrive, with various experiments, their copies!

The Bible story and Bible geography learned unforgettably, the Bible text examined as never before, Bible manners and customs—above all, the Bible truth—learned, and all in the way of joyous play.

No story, no material should be selected which is so long and complicated as to require attention beyond the period of spontaneous interest of the children. The natural limitations of their age should always be remembered, and the judgment of the teacher always exercised. The sto-

ries of the Patriarchs, the stories of the united and divided kingdoms all offer excellent dramatic material. It is better, however, to attempt only one episode in the life of a hero rather than the whole tale of his adventures. It is much better to attempt some scene which is short and can be given in a white heat of interest rather than a longer scene or series of scenes and weary the child.

The missionary story can be dramatized in the same way as the Bible story. Mission books and pictures should constantly be used as reference, and the answer to questions should frequently be, "Look it up, what does the book say?" Junior boys will contrive properties—for are they not constantly building huts, carts, and automobiles of their own, in play hours? The girls, fresh from their triumphs in doll dress-making, will attend to costumes. The boys and girls of other lands will become living children, real to them, their comrades, for they have known them well enough to live their lives for the space of the play and its preparation. Impressions will be made and attitudes of thought assumed, which will last through life.

At present there are few missionary stories written for dramatization. Where the formal,

printed missionary play is desired, and for formal occasions it is desirable and the only thing available, it should be treated just as the story would be. The method will be suggested later.

With the Intermediates, original thought may go further in the preparation of biblical and missionary scenes from stories, and again all accessories may be worked out by the pupils themselves. They may be their own stage managers, arrange lighting, etc. Those Intermediates who are passing through the awkward, self-conscious age, may be especially enlisted for work behind the scenes, management, etc. If the department or the club is doing it, if the "gang" is "in on it," so much the greater the appeal.

For both older Intermediates and the younger Seniors, fifteen and sixteen years of age, comes the great opportunity for pageantry and allegory. The religious significance of this age has been recognized by all peoples. Among savages the entrance into manhood or womanhood has been celebrated by ceremonials in which symbolism was prominent. The art values of the pageant—the color, mass, processional arrangement, the lights and music—will appeal to the romantic soul. Now will be the great opportunity for the dramatic presentation of the missionary activi-

ties of the various classes uniting in one grand pageant of the activities of the school, church, or department.

For the older Senior and the Adult, the greatest educational value will be found in the production of the formal, printed play, in the close analysis of the character, in the tracing of its development through the play, living with the dramatic personality intimately day after day. Some of the most important decisions are made by young people between sixteen or seventeen and twenty. Shall they leave school or shall they not? Shall one take the present good and leave the future to take care of itself? Or shall one choose the present unattractive thing for the sake of the future? What shall be one's life-work? Shall the goal be self-seeking? or service? Sometimes the whole future career, the whole trend of the life, hangs in the balance, and the young man or young girl cannot realize that the decision is momentous until later—perhaps years later. In the well chosen drama they may see the effect of decisions; cause and effect are there for analysis.

Sympathies are broadened. The unattractive person, the unattractive alien, becomes appealing when the hidden causes and motives are un-

derstood. Such results can come only from the longer dramatization, from the longer period of study and analysis.

Think what it would mean to the group of young people or adults to produce such a play as "The Rock"¹ as the culmination of the study of the life of Christ? Or the production of "Slave Girl or School Girl" * or "The Honorable Mrs. Ling's Conversation" * at the end of a group study of China; or of the production of "Lar-ola" * at the end of a course on India!

As for the relative educational value of the different types of dramatic material, we have found that for young people the play has the highest value. The original dramatization of the story by Primary and Junior children is of the highest value to them, the possibilities carrying over even into the high school age, because of the prime emphasis on living and thinking. Children form the habit of acting and speaking because of the reason for acting and speaking, not simply because they are told to do so by the play, and thus the characters become living people, and not unreal, unknown individuals.

¹ Published in *The Church School* for Oct. 1921.

* All titles of books and plays starred (*) are published by the Missionary Education Movement and should be ordered through denominational headquarters.

The greatest value of the pageant is its community service. It involves large numbers of people working together for a common end. It will link together in one enterprise all ages, all departments, all members of a department. Anyone, young or old, can walk in a pageant. It involves the minimum of effort for the individual. The short dramatic episode may often be developed or played when the longer dramatization could not possibly be undertaken. Not bound by the unities of time, place, and action, the pageant gives an opportunity for an historical survey covering, if desired, centuries and many countries. It also gives an opportunity for the appreciation of art values—music, color, light, symbolism, etc.

The dramatization of manners and customs, usually called a "demonstration," also has "fact" value—but of course not the deeper value of the pageant or play.

The pantomime and the tableau belong naturally to early childhood, having their greatest educational value then. When used for older people and adults, they bear the limited value of pictures, and since the pantomime is unnatural for the later periods of development, there is but a partial educational value in its employment. The old fashioned "Exercise" has no educational value for the player. It may get facts across to

the audience, but unless it has the life of characterization and action, it can hardly be classed as an educational instrument for the player.

Whatever the form of educational dramatics chosen, the *theme* first of all must be a worthy one. It must be worth the time spent in rehearsal and preparation by the players. It must be a theme appropriate to the age interests and to the agency which is using the play or pageant as an educational instrument.

CHAPTER IV

Preparation of Original Material

Dramatization of the story, biblical or missionary—
Play structure—Structure of the pageant—The project
method.

In the preparation of an original dramatization, the same rule holds good which must be observed in the writing or telling of any good story. There must be a beginning which shall establish the place and time of the play, introduce the characters necessary for the beginning of the story, and contain what is called, "the inciting moment," or the moment at which something happens which sets all the action or the events of the play to going. Then comes the middle, or the orderly succession of events which lead up to the climax or the point of the whole play or episode, and the climax itself. The ending may be very short—only a sentence or two—or it may be longer and contain what is called, "the moment of last suspense." Whatever the character of the ending, it must make you feel that the incident or play is brought to a satisfying close. The story is ended.

The dramatization of the Junior lesson of "Rebekah at the Well" may serve as an illustration.

If that is the title, then all of the action, all the events which are portrayed, must take place at the well. The action would begin with the arrival of Abraham's servant. We may take him at the point where he has dismounted from his camel and is walking toward the fountain. He must speak some word or give some order, to indicate that his men and ten camels are waiting beyond the watering trough—out of sight of the audience. If the theme for the episode is to be God's loving, watchful care over those who trust in him and ask his guidance, then, without further preliminary, Eliezer may begin his prayer. If the theme is to be Rebekah's generous kindness, then Eliezer may first tell one of his servants that he believes Isaac's wife must be fair and strong, kind-hearted, so that she may comfort Isaac for the loss of his mother, and ready in service so as to care for the feeble old man, Abraham. God had promised Abraham that through his children all the nations of the earth should be blessed; therefore, it is very important that Isaac's wife, who is to be the ancestress of that race, should be the finest woman possible. The servant might well remind Eliezer that she must also be of Abraham's own family. The servant might then be dismissed to aid in the care of the camels while Eliezer ponders how he can make the test

and, finally, prays to God to help him. And while he is yet praying, Rebekah comes—"the inciting moment" arrives.

With an anxious, appraising regard, Eliezer watches the maiden as she goes down the steps and fills her jar with water. She is beautiful and strong. Well might she be the wife of Isaac. Can she be the one? All this is in the *thought* of Eliezer as he looks at her. Shall he make the test? He greets Rebekah with oriental courtesy, and speaks, no doubt, with a beating heart. Rebekah "made haste to let down her pitcher upon her hand and gave him drink." And then the generous girl offered to give drink also to those ten thirsty camels—thirsty from their ten days' travel over the desert. She is ready to draw in her one pitcher, perhaps five barrels of water—several hours of back-breaking work. She says she will draw until they have "done drinking." Eliezer watches breathlessly until the last camel lifts his head. The test is complete. The Lord has heard his prayer—the climax is reached and he bestows his rich betrothal gifts in token of it, although the surprised Rebekah does not yet guess their import.

And then comes the ending, with the moment of last suspense. This girl is, indeed, fair and strong, generous, helpful and kind—but is she of

Abraham's kin? Eliezer bethinks him of the last requirement, which perhaps he has overlooked. Quickly and anxiously he inquires, "Whose daughter art thou? Tell me, I pray thee." And then comes the miraculous answer that this is the daughter of Abraham's nephew! The last condition is fulfilled. Rebekah proves her hospitable nature in addition and, as she runs home to tell her mother and make preparation for the entertainment of Eliezer, Eliezer closes the episode with his prayer of thanksgiving, and one has the satisfied feeling that the girl has been found.

If the story of Rebekah were to be completely dramatized, there would have to be the opening scene, in which, perhaps, Isaac, with a young servant, helps the old man to a seat. The father tells him it is time he thought of taking a wife, and Isaac may reply that he can think only of the death of his mother, etc. Then Abraham may send his son to bid Eliezer come, and the scene proceed according to the biblical narrative, the children giving the speeches in their own language. Eliezer's acceptance of the quest is the inciting moment.

Then would follow the scene at the well, and next, that in the home of Rebekah. The scene of the fetching of Eliezer from the well is unneces-

sary since whatever is of importance in the way of information concerning that occasion can be given in the home scene which may comprise also the events of both evening and morning. The climax of the whole play comes in the last part of this scene when Laban and Bethuel declare solemnly, "Behold, Rebekah is before thee, take her and go, and let her be thy master's son's wife, as Jehovah hath spoken." There is a moment of last suspense in this scene when Rebekah is asked whether she will go immediately, and she answers simply, "I will go," and a beautiful ending in the blessing of the sister by her brothers.

The fourth and last scene in the story would be the meeting of Isaac and Rebekah. We cannot have the camels, of course, but we can have Isaac walking in the field in the evening, accompanied by his young servant who, perhaps, carries Isaac's spear, in case of need; and as they walk, Isaac may perhaps say he fears Eliezer has been unsuccessful in his quest—that perhaps no young girl could be found who would be willing to leave her own country and her kindred and marry him, a stranger in a strange land. And then, while they talk, the young servant catches sight of the camels and of the old servant, Eliezer, and Isaac sees a young girl dismount. He stands still in his anxiety and suspense, and

Rebekah slowly enters the field, modestly shrouded in her veil, while Eliezer, with hurried obeisance and suppressed triumph in his manner, tells briefly of his quest and its success. There may be a dramatic moment of last suspense when Isaac goes to Rebekah, lifts her veil, looks upon her face for the first time, and asks earnestly if it is her will to become his wife. After her modest and pious answer, the play may end by Isaac's happy invitation to Rebekah to come to the tent of his mother.¹

In general it is much better to adhere to the short scene or episode until one has gained a mastery of the dramatic method; until one has learned how to exclude extraneous material; how to make one scene suffice when, at first glance, two seem necessary, by making the characters tell what is important information concerning the scene which is not played; how to give the climax its due; how to make the episode tell a complete little story.

To have your curtain go up and down upon short minute-and-a-half scenes, with long waits in between, is not effective and shows unskilful arrangement of material. The story of the Good

¹ Many helpful suggestions will be found in Miss Miller's book, *The Dramatization of Bible Stories*, information concerning which is given in Chapter VII.

Samaritan, if dramatized directly from the Bible, would require two very short scenes, the second extremely brief. In nine cases out of ten it must be given indoors without the aid of a donkey. How can the story be told in one scene? The following is a suggestion: ¹

Low music mutters in the distance. Enter the man slowly and fearfully from stage left. He carries a bundle on his shoulders and a staff in his hand. He advances and looks about, pausing a second each time as he surveys the scene.

When the man is nearly stage center, he thinks he hears a noise behind him. He starts violently and looks back. While he is crouching and looking back, swiftly and silently his foes steal upon him in the front.

The man gives one muffled scream, as his cloak is twisted around his head and his staff wrenched out of his hand. He is then struck repeatedly with the short clubs of the robbers until he is quiet.

Next his bundle is taken, his sandals are stripped from his feet, his cloak is torn off, and finally his coat is taken, leaving him in a short, white undertunic only. Even his head covering is removed, and he is left seemingly insensible. He should lie on his back, one arm flung out helplessly, as the robbers have left him. The thieves should rehearse thoroughly so there is no confusion in their work by two men attempting to do the same thing.

The thieves confer a moment and then steal off stage right, the way they came. The music should cover this entire action.

¹ From *The Lamp* by Anita B. Ferris. Presbyterian Board of Publication. Used by permission.

Enter from stage left, the priest. He moves slowly and with dignity in time to the Hebrew music (S'hma Ysrael), his hands piously folded, his eyes upon the ground. Suddenly he spies the wounded man. He looks around in a concerned way, as if he fears he may be in personal danger. Then, drawing his robes about him and skirting the man with as wide a detour as possible, to avoid contamination, he quickens his step and, without one backward glance, walks with dignity off stage right.

There is an interval of a moment when only the Hebrew music is faintly heard. Then comes the sound of singing in the distance. It grows louder, and the Levite enters, singing the Hebrew words from a scroll of the "Hallel" held in his hands. "S'hma Ysrael, Adonoy, Elohenu; Adonoy Eshod!"

Suddenly the Levite too sees the man. He ceases his singing abruptly and, with unsympathetic curiosity, goes over and examines him, but does not touch him. He shakes his head slowly, and then he too passes by "on the other side," unconcernedly taking up the temple music again as he goes off stage right.

Again there is an interval, covered only by the instrumental Hebrew music, and the Samaritan enters from the stage left. He simply walks on, his traveler's staff in his hand. He stops, startled as the other men have been, at the sight of the robbed man. He hurries forward, kneeling by his side, the side farthest from the audience, so that the action can be seen. He places his hand over the man's heart, lifts his head, takes his water bottle from his girdle, and pours wine between the man's lips. The victim sighs and moves. The music becomes silent.

Man: Where—am—I?

Samaritan: Here by the roadside, friend.

He tears a strip from the bottom of his undertunic and binds up the man's head, wetting the bandage from one of his bottles.

Man: Who—art thou?

Samaritan: I am thy neighbor, friend.

Man: (*In a low, shocked voice, after a long look at him.*)
A Samaritan! (*The Samaritan bows slowly and gravely. Suddenly and jerkily the man sits up and looks about him in fear.*) Are they gone?

Samaritan: Who?

Man: The robbers! I remember now. They beat me and stripped me and took all that I possessed. I have nothing—nothing—and I am far from my home. Do not leave me, though I am a Hebrew!

Samaritan: I leave thee? Sick and naked and alone?

Man: But the others did. I saw them, though I had not the strength to move or call out to them. Yea, it seemed to my confused senses that they were holy men from mine own city—a priest and a Levite.

Samaritan: Hath thy strength returned so that thou canst lean upon me?

Man: (*Leaning heavily upon the Samaritan as he rises.*)
Yea, if thou dost not lead me far.

Samaritan: There is an inn hard by. I will take thee there and leave thee.

They move slowly across the stage, toward the exit, stage right.

Man: (*Halting uncertainly.*) But I have no money!

Samaritan: Fret not thyself.

Man: Ah! The earth swims before me and my limbs fail under me. I can go no farther! (*He slips down upon the floor, the Samaritan supporting him.*)

Samaritan: Help! Ho! (*He looks about in distress, and then, as no answer comes, he gently lays the fainting man upon the ground and runs out stage right calling behind the scenes.*) Help! help!

Innkeeper: (*Answering behind scenes.*) Who calls?

Samaritan: (*Behind scenes.*) Travelers in distress! (*He runs back to the wounded man.*)

Innkeeper: (*Still behind scenes, but nearer.*) Aye, where?

Samaritan: Here!

Innkeeper: (*Running on stage with his servant and halting in surprise.*) Ah!

Samaritan: The man has fallen among robbers, who both stripped him and beat him, and departed leaving him half dead. I pray you, carry him into the inn.

Innkeeper: (*Stiffening.*) But I keep no free hospital for unfortunate travelers!

Samaritan: (*Pulling his money-bag from his girdle.*) Here are two shillings; take care of him; and whatsoever thou spendest more, I, when I come back again, will repay thee.

Innkeeper: (*Humbly.*) It shall be done as my master commands.

Man: (*To the Samaritan, as innkeeper and servant lift him in order to carry him into the inn.*) And thou art a Samaritan!

Samaritan: I am thy neighbor.

Man: Neighbor art thou, indeed!

CURTAIN

Here, in order to gain the advantage of telling a brief story in one scene, there has been a slight adjustment of the biblical material. In the Bible narrative it was the next day that the Samaritan paid the innkeeper. Have we changed the theme or spoiled the story by the contraction? No, the thought remains the same—the lesson which Christ wished to teach—and the story also remains the same, the biblical words being used in the instructions of the Good Samaritan. Have we taken any undue liberties with our characters? The story as Christ told it is the bare narrative. His hearers could supply the details. The characters were human beings. We cannot play the scene until they are human beings for us, therefore we are at liberty to fill in Christ's narrative if we do it correctly from the human point of view. A man regaining his senses would certainly ask the questions the man does in the opening of the scene, and a man such as the Good Samaritan described by Christ, would certainly be tactful and gentle in his replies. Have we a right to depict our innkeeper as we have? He must certainly have been a Hebrew, like the wounded man, yet Christ does not tell us that, filled with pity, he offered to keep the man without price until he was strong enough to continue his journey. Rather, we gain from Christ's

words that the Samaritan had to be very careful to pay him exactly for the entertainment of the sick man and to add that, if he ran over the money given him, the Samaritan would be sure to reimburse him when he passed that way again.

This version of the story of the Good Samaritan is intended for older Intermediate and Senior use. The exact Bible words are used where possible, and the improvised speeches are made to harmonize in diction.

Missionary material is a mine of dramatic possibilities, but not many missionary stories are so told that they may be directly and easily dramatized.

Biographical missionary stories, such as *The Moffats*,* *Ann of Ava*,* *Shepard of Aintab*,* *The Black Bearded Barbarian*,* *Uganda's White Man of Work*,* *David Livingstone* by William G. Blaikie, and many others, are full of dramatic material, although only episodes here and there may be ready for direct dramatization. The play "Robert and Mary,"* by the author, is a dramatization of the love story of the Moffats, and is based upon the book by Miss Hubbard. It could not, however, be a direct dramatization any more than the play, "The Heroine of Ava"* by Miss Willcox, could be a direct dramatization of

*Ann of Ava.** This book is too brief to permit of suggestions for writing a play based upon a biography. Special training is necessary to prepare a writer for such a piece of work.

However, it would be perfectly possible for an Intermediate or Senior class in the Church School or for the young people's group to work out with pleasure and profit an episode or series of episodes from books of biography. The story of Livingstone's freeing the slave caravan, which became the nucleus of Bishop Mackenzie's first mission, as told in the life of Livingstone, is very good dramatic material and has been dramatized by the author in the pageant, "The Spirit of the Master."¹ From the story of Stanley's last conference with King Mutesa, in *Uganda's White Man of Work*, as told in the Intermediate Graded Lessons of the Second Year, Part IV., a very effective episode may be built up. It has been dramatized by the author in "The Sunday-school Pageant."²

A class or group might well work out a clinic scene from *Shepard of Aintab*, beginning with the singing of the "Crutch Brigade," as told in Chapter IV., as the patients wait for the entrance of the doctor, and gathering into the scene the vari-

¹ Published by United Christian Missionary Society, St. Louis, Mo.

² Published by Pilgrim Press, 14 Beacon Street, Boston.

ous patients mentioned. Early in the scene might enter the big bully, who would not wait his turn as indicated by his number; all the patients with their typical ills might be represented; the arrival of a messenger asking the doctor to visit a Turkish official might be included, and also the arrival of the patients of all the various nationalities, whom Dr. Shepard treats alike. Finally, the episode might come to a climax in the removal, by the doctor, of a bandage from the eyes of a man upon whom he has operated, with the revelation of his restored sight. The Christian patients about the man, who is a Turk, might voice their gladness and good-will, to the bewildered astonishment of the Turk, and the scene might end in his own conversion, while the patients in the room whisper that the doctor is like the Jesus man about whom they have heard so many stories while coming to the hospital.

A class might be interested in working out an episode telling the story of George L. Mackay's "first convert," as narrated in Chapter IV. of *The Black Bearded Barbarian*. The episode might begin by the entry into Mackay's room of one of his herdboys, who gleefully tells him that the third copy of the Ten Commandments has been allowed to remain on the outside of his house. Mackay might tell him of his hope for an edu-

cated convert—in fact this conversation at the beginning of the episode might tell all that was necessary for an intelligent understanding of the scene. The little boy might then announce that he sees the great delegation of learned men coming. He is overcome with awe and tries to find a means of escape, adding just a touch of humor to the scene. He dodges from one side of the room to another and finally, as Mackay is greeting with all Chinese dignity his distinguished visitors, the boy escapes between their legs. The group might be interested in working out with the help of reference books what the argument might have been between Mackay and his guests. The angry dignity of the spokesman's exit might add another touch of humor to the scene. But Mackay's seriousness in his campaign must be made clear, and his wistfulness, when all have left him. The little herdboy might again slip in to try to comfort Mackay, taking it for granted that he has been beaten by the scholars, but showing that Mackay has genuinely awakened the boy's love for him. While this pathetic little transition is taking place, A Hoa might noiselessly return, standing in the doorway until Mackay sees him, and then, as the story describes, the young Chinese scholar might announce his conversion.

Another stirring episode based on Chapter VII. of *The Black Bearded Barbarian* might be worked out. All of the story might be compressed into the inn scene. The episode might open with the entrance of Mackay and A Hoa into the inn after their own house has been torn down by the mob. The scene might proceed, then, according to the story, only that Mackay would remain at the inn and not accompany the British consul out of the city. After the consul's exit, patients might come forward to be doctored or to have teeth drawn, and then the mandarin, who has waited sullenly, might renew his siege until, as the story relates, he leaves in a rage, baffled. As he is making his exit, the passage might be blocked by the delegation of prominent citizens who have come to bribe Mackay. The conversation must, of course, be worked out on the basis of the story, since in no case is it completely given in the book. The climax of the episode is reached when Mackay declares, pointing out of the window to the heap of ruins of his house, "and there I will build a church," and the immediate shouts of those he has won by his medical aid and teaching, "*Kai Boku! Kai Boku!*"

The *Livingstone Hero Stories*,* by Susan Mendenhall, have been dramatized by the author.

The first story had to be entirely recast, and the thought of it presented rather than a liberal dramatization made. The fight with the lion was arranged by means of a device, the story of the fight off stage being made clear through the description by two of the men on the stage who were stationed there to prevent the escape of any lion which might chance to come their way, and by more or less vivid off-stage business. *Mr. Parson's Pension*, by Dr. Jay T. Stocking,¹ is ready, without alteration, for dramatization, since the whole story takes place in one room in one unit of time.

The court scene in "The Magic Glasses" from Dr. Jay T. Stocking's *Mr. Friend O'Man* * is also very dramatic and almost dramatizes itself. One group of Juniors dramatized four stories from the book giving the complete stories to their audience by means of various devices. "Queery-Queer" was established on a cushion on the platform in front of the curtain with a book in his hands. Through the curtain or around its end or up from the floor space "The Wise-and-Wonder-Man" suddenly appeared, and the dialogue which forms the introduction to each story was given. When the long narrative by the "Wise-

¹ Published by the Congregational Board of Ministerial Relief.

and-Wonder-Man" began, the little elf, with many mysterious passes, caused the curtain to be opened, then he ran noiselessly to one of two screens at the back of the stage, and, giving a magic rap upon it, scampered off until the next story. In response to his rap the screen slowly opened, and a little girl, dressed in the simple Greek slip of a narrator, told the story in her own language up to the point where the dramatic action could begin. Then her screen closed, and the players came on. Through the narrative and the dramatic action, "Queery-Queer" sat unobtrusively upon the floor on his cushion at one side, intently watching the magic which the "Wise-and-Wonder-Man" had performed.

This same plan of using a combination of narrative, tableau, pantomime, or brief dramatization to tell a story, where the story does not naturally lend itself to literal dramatization, was used by the author in the pageant "The Land of the Golden Man," * based upon the Junior book of that name.

Miss Willcox has dramatized the story of "Precious Flower and the Flies"¹ from the Junior book, *The Honorable Crimson Tree*. * "Mai-Ling's Adventure," from the same book, may be easily dramatized by throwing the story into two

¹ Published by Young Women's Christian Association.

scenes. The first would be the kitchen scene in which place most of the story happens. The second might be the school-room after Mai-Ling has fallen into it, with enough explanation brought out in the beginning to make clear how Mai-Ling has arrived. The episode may then conclude as does the story.

In *Americans All*,* by Augusta Huiell Seaman, the story of "Ah Suey from China" may be easily dramatized in three scenes. The first scene would take place in the Chinese home of "Ah Suey," beginning with the decision of the doctor; the second might be the San Francisco street scene, in which the young man plans "Ah Suey's" escape, enough of the story being told in the conversation between the two to make the connection clear between the first and second scenes. The third scene, of course, would be in the Rescue Home, in which "Ah Suey," in conversation with a girl friend, might tell how she got to the home. Then, into the room, the visitor might be ushered by the "Little Mother," and the scene proceed according to the story, except that "Ah Suey" would remain in the room alone after the visitor has been escorted out. There the conversation which ends the story could take place between the "Little Mother" and "Ah Suey."

Unlike the play, the pageant has no plot. There is no clash of wills or battle with circumstance in the pageant as a whole. The characters of the episodes are many and varied, and the characters of one episode have no connection with those of another. That which binds the pageant together and makes of it a whole, is the *theme*. The episodes, like beads, are strung on the thread of this common theme. The individual episode, however, may have a distinct plot. In it there is "the clash of wills and battle of circumstance," and of course the characters are as closely related to one another as those in a play.

Like the story, the play, and the separate episode, the pageant also has a beginning, a middle, and an ending. Unlike a play, the climax of a pageant is always at the end. The pageant has many forms, but in general the outline should show the following structure:

- I. Prologue—introducing theme. (Beginning)
- II. Logical succession of episodes developing the theme. (Middle)
- III. Climax—in satisfaction of theme—numbers and colors. (Ending)

The theme is what the pageant is about. It may be simply the historical development of a town. It may begin, then, with the personifica-

tion of the town in the prologue, and her summons to History to show forth the things which her citizens have accomplished. Then would begin the episodes, dealing with the development of the town in chronological order, and the pageant may end with the return of all the participants, the citizens of the Past and the Present, while the Future for which they have all been building, enters triumphantly with her rosy prophecies of attainment, because of the building of the Past and Present.

In Professor Baker's pageant, "The Pilgrim Spirit," the theme of the pageant, the love of liberty, is personified by "The Rock" which speaks, pressing the theme home in the prologue and in the ending of the pageant.

In the Church School pageant, representing the missionary endeavors of all departments, the Church School or Religious Education may well be personified, and in the prologue may summon her helpers of the Christian spirit to aid her in applying Christ's teachings. Or the prologue, which contains the theme, may be spoken before the curtain by a single person—perhaps the Spirit of Love. Part II of the pageant might next contain an episode representing the local charity work of the school, then the Home Field, and then the Foreign. There may be a series of

episodes under each department of the work, separated from the next subject by an interlude, representing the need of that particular field. And then would come the conclusion—the return of the Church School attendants, bringing together all the participants and appealing to the Church School or Religious Education or Love for the commendation of their efforts. The pageant may well end with an appeal for greater effort for the future.

An Interlude may be a procession, a pantomime, or a tableau. But if it is a pantomime or a tableau, it must always be clearly explained by the spoken word of some prolocutor. The besetting sin of pageantry is its indefiniteness.

Since pageantry is so largely a picture, there must be, not only the climax of the subject matter, but the climax of brilliant colors and numbers, and this climax must not be weakened by the use of too large numbers or brilliant colors in the beginning of the pageant. In numbers, in the colors of the costumes, and in dramatic strength, the episodes must gradually increase until we have the grand climax of the finale. For instance, in the missionary pageant suggested, there will naturally be few people and no heavy colors in the prologue; the episode dealing with the local work will be more subdued in colors

—less picturesque—than the home episode dealing with the Indians or Immigrant work, while this episode or this series of episodes will, in turn, be eclipsed by the brilliant colors of the foreign missionary episodes; and the climax will naturally come in the mingling of all colors and the use of all participants in the conclusion.

The pageant may have an allegorical plot background. That is, the realistic episodes may be woven together by the speech of allegorical characters, and there may be something of a plot in the conflict of these characters, with the triumph of right in the end.

The episodes of the pageant may be worked out as a part of a project, by the different classes, from missionary letters, from mission study books, from their own observation, from their close touch with their actual church benevolences. As one phase of the project, certain classes may build the scenery, other classes may make historical or other research and develop the costumes. Another group may produce the properties, all benefiting by the preliminary study and the spirit of coöperation which will make the play or pageant the production of the Church group as a whole.¹

¹ See *A Parish Program of Missionary Education*. By John Clark Archer. Pp. 65-75. Missionary Education Movement. 40 cents.

CHAPTER V

Rehearsals and Organization

Educational method applied—Plan of rehearsals for the children's play; for the adult play—Organization for the play—Rehearsal plans for the pageant—Organization of the pageant in the church or community.

Frances played the part of Tom, the cat, with pleasure because, from watching Tom, she thought she knew exactly how he acted. Bennie played the engine spontaneously because he had watched an engine very closely and was sure he knew the outward manner of its behavior. The drama of the trained nurse, of the grocer, were based upon observation, and fuller realization was gained through doing. The Indian game and the play of *Little Women* were joyfully and voluntarily played because the characters lived in the imagination, where they had been fully developed by the entrancing story. The children of the various ages played the parts they did because it was *fun* to do so.

When Billy, the timid, self-distrustful boy, is given the part of the courageous hero who discovered the rise of the water and ran through the darkness to warn the villagers, he must first know the story of the hero; he must see him and

hear him in his imagination, realize how he struggled with his fear of the dark, and how he triumphed because he wanted to save the people. He must understand the happiness that came afterwards to the hero because his victory over his fears saved so many lives. When at last he sees him and knows him as Bennie did his engine, and later "Ben" did his Indian, then it will "be fun" to play the hero, for the dramatic instinct has taken command. Then Billy has learned a lesson of courage which will stand him in good stead when he is wrestling with his own weakness, for he has the memory of having once been a courageous boy.

Thus, the dramatic instinct must always be enlisted first if there is going to be any real playing. Therefore, at the first rehearsal of either children or adults, the theme, or what the play is about, must be made clear. Then the play must be told as a story, story and characters being made as interesting as possible. Then, with children, would come the planning of the action. If this is the story, how would we act it out? How would we do this and how would we arrange that? And there should be plenty of action in the child's play,—speech linked up with doing. Then, when, from the story, the main outline of

the action is learned, next will come the question from the child, "What does he say?" The words may be read to him. The substance only need be given by the player, the main aim of these first rehearsals being to have the child act because he knows the reason for the action, and speak because he is answering a thought with another thought. The memorizing of the exact words should be the last requirement, after he has thoroughly realized his character.

Rebekah lowered her pitcher to her hand *quickly*, that Eliezer might drink, because that was the way she did everything. She *hurried* to pour the rest of her water into the trough, and then she *ran* back to the fountain for more, and she *ran* home to tell her mother. When her mother asked her to get vegetables out of the garden, she must have been the kind of girl who never had to be called a second time. "And she must have been *awfully* kind hearted or she never, never would have offered to draw water for *ten* thirsty camels!" All this you can lead the children to discover for themselves.

Make the test of everything, not good acting, but *life*. Rebekah, with her pitcher on her shoulder, started to run home to tell her mother about the unexpected guest. "Oh, Rebekah," called the director, "could you run home with a pitcher full

of water on your shoulder? It would slop all over, wouldn't it?" "Yes," replied Rebekah, thoughtfully, "but what shall I do about it?" "I'll tell you," declared ten-year-old Eliezer. "She must have left the pitcher at the well, she was so excited about her gifts and in such a hurry to tell her mother about the stranger." "Could the pitcher have been empty?" "No," replied nine-year-old Rebekah, with decision, "because Rebekah didn't know Eliezer was going to give her the bracelets and the ring, so after she had finished watering the camels, she stooped down and filled her pitcher to take home. She wasn't hanging around *waiting* for Eliezer to thank her and give her presents!" So it was decided that the full pitcher must be left at the well, and Rebekah ran home without it because "it *must* have happened that way."

Never make a child feel that he is preparing a show. He is telling a story so people can understand it.

Never perform an action or make a speech for the children to imitate. You are immediately checking the development of the character if you do so. If Eliezer should smile and ask lightly of Rebekah, "Whose daughter art thou?" the director might immediately ask, "Was that a *funny* thing for Eliezer to do? Of what was he

thinking when he asked, 'Whose daughter art thou? tell me, I pray thee.' He was thinking that, after all, his test might have been in vain. He was suddenly remembering Abraham's command that Isaac's wife should be from his own kindred. Yes, you are right. He is *very* anxious. He does not wait for her to answer, but urges her immediately with, 'tell me, I pray thee.' So then, how must he speak? Yes, good! He is very earnest."

Enunciation must be clear because otherwise "you cannot understand."

A rehearsal of children should never be so prolonged that their interest flags, and the production must always be spontaneous, however lacking in finish. An hour's rehearsal is long enough for Junior children—less time for younger children—and two or three weeks should be the limit of preparation for a short children's play. However, if the educational method is used, in reality far better acting will result—although it is not considered as acting—than with the old methods of coaching. You will get something convincing, because it is real life.

Miss Helen L. Willcox, in her pamphlet *Mission Study through Educational Dramatics* * gives a very complete rehearsal outline for her play for young people, "Slave Girl and School

Girl," * with a detailed application of the method to the lines of the play. A study of this booklet is recommended, as there are more details given than can be entered into in this chapter.

At the first rehearsal of the play for young people or adults there should come first the statement of the theme of the play. If the play were "The Set of the Sail,"¹ a play dealing with the missionary enterprise in the Philippines, the theme is the many-sided ministry of the missionary enterprise, which serves not only the hearts, but the minds and bodies of a people.

As in the case of the children's play, the story must be told first in outline, so that the players may understand it and get it as a whole. Then comes the reading of the play straight through by the director. Next, the director, having previously read the background notes and as much from the bibliography as possible, might seek to interest the players in the subject of the vital problems confronting us as a nation in the Philippines; the various problems touched upon in the play; the need for having them presented to our churches. Start a discussion, if possible, along these lines. Get the players to feel that a

¹ Published by Educational Department, Board of Foreign Missions of the Presbyterian Church.

study of the Philippine question is one of the most worthwhile bits of work that they could possibly engage in at present, and that the stirring presentation of the play before the Church might do much to wake it up to a sense of responsibility. Leave something to be reported next time. Perhaps one of the men would be willing to give the gist of General Wood's findings as he states them in his report to the government, which may be obtained from Washington.

If at the end of the first rehearsal there is enthusiastic interest in the *subject* of the play as well as in the play itself, the director may feel satisfied.

At the second rehearsal let the report come in from the player to whom it was assigned, and then take a round reading of the play, the players reading in turn whatever character happens to fall to them with comment afterwards by the director on whatever of characterization did or did not appear in this first round reading. Then take up the characterization. Ask the players for their idea of the character of Strong, the young missionary, of Tomás, the hater of Protestants, who would injure them secretly and who is reached in the only way he ever could be reached—through the ministry of medicine to his

child, the one object of his love. Tomás is changed at the end of the play. So is Geraldine. In the beginning, she is a girl who feels no special responsibility beyond the limits of her home. She is intelligent, but unenlisted and not very efficient when she has some one else to rely upon. When she is suddenly confronted with an emergency, as in the loss of her father, with no one to turn to,—those weaker than herself looking to her,—her native common sense and keen wit come to her rescue. Stimulated by her first success, she goes on, step by step, gaining confidence, initiative, and efficiency until she has developed a mission for herself which, in itself, becomes the call to service she must obey.

The lovable character of the warm hearted Don Razon, who has never dreamed that religion might be linked up with morality, should stand out clearly. Indeed, the lovable characters of all the Filipinos, with their touching belief in the American simply because he is an American, might be brought out, one characterization after another being verified by constant references to the text of the play itself.

Try part readings at the next rehearsal, emphasizing characterization in the reading, paying close attention to the text, as in the following:

Don Razon: But I make, Señor, three hundred dollars, some times four hundred in a week. And give it up—? That would leave me— And is it wrong to—to—buy or sell anything which is not good for people?

Strong: Would Christ do it?

Don Razon: Ah, Señor, never have I heard the like—

Ignacio: Did I not say, Señor, that we needed help? (*A knock is heard.*)

Strong: Come in!

The door bursts open and Mercedes and Geraldine enter breathlessly.

Geraldine: (*With excitement.*) Is he here? Oh!—Mr. Strong! I did not know *you* were living on this island.

If the player reads Don Razon's speech smoothly and quickly, the director might well say: "But don't you see, Don Razon's thought is constantly changing in that speech? Give him a chance to think each new thought as it comes. He starts to consider giving up three hundred dollars a week—a surprising thing—but breaks off in the middle of his speech to see what income he would have left. He cannot speak the lines smoothly and quickly. He breaks off the second thought, which is concerned with his returns from the opium trade, to entertain the altogether new and astonishing idea that the opium trade also may be wrong. He is quite timid and hesi-

tating when he finishes, isn't he? He feels so uncertain. Strong has exploded a bomb in the midst of the accepted course of his life and business."

Can Geraldine follow the question, "Is he here?" quickly with the next words, "Oh!—Mr. Strong!?" What is she doing when she asks the question "Is he here?" Naturally she is scanning the faces of the people, the shadows of the room for her father. Give her a chance to make her quick search. It is hard for her, in her pre-occupation, to recognize a man whom she has not seen for some years. Her scattered wits are trying to adjust themselves after her exclamation, until she is finally able to pronounce the man's name. Give her time for all this in her line.

Discuss the possibility of tacking up a large outline wall-map of the Philippines in Mr. Strong's home, so that in Scene II, when Strong is talking to Geraldine about the location of the Moros, he can make his statements more vivid, both to her and to the audience, by turning naturally to the map and indicating upon it their own locality and that of the Moros. At the end of this rehearsal, parts might finally be assigned.

At the fourth rehearsal, the players might still be seated, and the development of the character-
ization in the reading continue. If the players

become impatient, explain that no playing *can* begin until the characterization has become clear and distinct in the imagination. The play as a whole belongs to *each* player. All should help in the development of the characterization. Then, too, no character plays alone. He must understand, not only his own character, but all the other people in the play with whom he is constantly related.

After the outlines of characterization have been well begun, so that each character is recognizable, the players may be allowed to get on their feet, and a walking rehearsal may be given, the whole time of the rehearsal being taken up with the establishment of relative positions, entrances, and exits, the necessary and arbitrary moves of the players, and the establishment of the cues for such moves, entrances, and exits.

Attention should be drawn to the cues for speech. The cue, generally, is considered to be the last words of a previous speaker. In some cases the last words may be the cue for the next speech, but generally it is the *thought* of the speech—some words uttered in the beginning of the speech or midway in it—that starts the next speaker to thinking, and at the first opportunity his thought expresses itself in words. In some cases the cue for the player may be the words of

the second or third speech before his own. Sometimes the thought which has been stimulated by a speech is so insistent that the player cannot wait for the speaker to finish, and he interrupts.

In the brief section quoted from "The Set of the Sail," Ignacio cannot wait for Don Razon to finish his speech. He has been following the conversation between Strong and Don Razon with the most intense interest. It is all an illustration of the point which he had been trying to make with Strong; namely, that his people need a trained leader. Don Razon's words, "never have I heard the like," are the match to the powder train of his thought, and he bursts out, "Did I not say, Señor, that we needed help?"

The attitude of non-speakers should also receive the careful attention of the director. Every player is playing as long as he is on the stage. He is playing just as actively when he is not speaking as when he is speaking, only now his mediums of expression are his facial expression and his bodily attitude alone. When Mercedes and Geraldine burst into the missionary's house, the conversation is between Strong and Geraldine only. What are the other players doing? If they sit and gaze at the audience, no matter how well and convincingly Geraldine and Strong are playing, the attention of the audience will be dis-

tracted. They will be puzzled. Why are not the other characters interested in this startling thing which has happened? What is the matter? What is wrong? As in life, a player who is not speaking is constantly reflecting or expressing the emotion aroused by the speech of the other players. He is thus helping to tell the story. He is thus helping the audience both to attend and to understand. If the player is *not* attending to the speeches of the other players, there must be a plot or a characterization reason for it. By his attitude of inattention he must be telling the audience something which it is necessary for the audience to know.

After careful analysis and many readings of the play, memorizing, which comes last—only after characterization and action become almost complete—is a very easy and rapid thing, for much of it has been accomplished unconsciously.

After this, the play may be rehearsed scene by scene, the action being worked out and one scene after another completed. If the preliminary work has been done carefully, the play will move swiftly after the players are once on their feet.

Properties or substitute properties should be used from the first, and there should be several dress rehearsals to make the players feel at home in their strange garments.

The success of the play will depend not only upon the players, but upon the organization staff as well. There must be a Stage Manager who will be responsible for the stage set, the lights, etc.; a Costume Director, who with a committee, will attend to the making of the costumes; a Property Director who will be responsible for securing or making the properties used in the play; and a Prompter, who may, if desired, keep account in the margin of the prompt-book, of all action, changes in text, etc., and who will do the prompting, leaving the Director free for rehearsal.

A serviceable prompt-book may be made by tearing up two copies of the play and pasting the pages on the much larger pages of a loose-leaf note-book. On the wide margins may be written corrections in text, stage directions, positions, light and music cues, etc. The Director, of course, will have a similar book, posted up after each rehearsal, from the prompt-book.

It is well to have regular rehearsal days appointed and agreed upon in the beginning.

The picture element is strong in the pageant, therefore people who *look* their characters must be chosen.

The rehearsal of the episodes of a pageant would proceed on the same plan as the rehearsal of the play. The Director, however, must be

sure that the players have clearly in mind the story of the episode as a whole. The episode is just one situation. It will help in the characterization if, in the imagination of the players, there is an idea of the previous lives of the characters. For instance, one pageant episode represents the children of a hospital trooping into the play-room behind the nurse, who has promised to tell them a story. It is Christmas Eve, and all the little children are homesick. It will help the children players very much if the story goes a little further back for them; if the Director begins by saying, "Johnnie was playing tag in the house when he slipped on a rug and fell and broke his leg. The doctor came and said Johnnie must go to the hospital to have it fixed. There, after Johnnie had waked up from sleep and found his leg all set, he noticed a little boy with his arm in a sling. The boy told Johnnie he had broken his arm coasting down hill." And so on, until all the children in the hospital have become real people, so that when the scene opens, and the children are trooping after the nurse, the players feel at home with their characters.

The work is less difficult with the episode than with the play, for there is small chance for the development of character, although there may be a gradual *revelation* of character. Characteriza-

tion on the whole must be broad, not subtle.

In a processional pageant, where no proscenium curtain is used, the Director must be careful that the last player or players in a vanishing episode *remain in character* as long as they are in the sight of the audience, in spite of any or all delays. We are all familiar with the disillusionment and anti-climax which comes when the Sunday-school pupil or church player drops out of character and simply walks off the stage in his or her own person.

Also, in the pageant the playing of non-speaking roles should be done with special care.

With a community pageant, or the single church pageant, there must be a Pageant Master or Mistress, who is final authority on all matters concerning the pageant, who supervises or conducts rehearsals, who will conduct the final rehearsals and the production. Matters concerning the art values of the costumes, properties, stage-set, lighting, music, etc., are referred to the Pageant Master or Mistress for decision.

In the community pageant there must also be an Executive Director, who is responsible for engaging the coöperation of the various organizations which unite in giving the pageant. This officer handles the enlistment plans, and calls meetings of the executive committee, made up of

all the various chairmen or directors, and also calls and presides at pageant committee meetings—a larger committee made up of the executive committee and all episode leaders.

There must also be a Business Manager, to whom all questions of expenditure are referred, who plans the budget and the sale of tickets.

There is also a Publicity Chairman, who is responsible for the advertising of the pageant through the various agencies, the poster work, etc.

There is a "Chairman of the Front of the House," who has charge of the ushering, the sale of tickets at the door, the taking of tickets, and the sale or distribution of programs.

The Costume Director or Chairman with her committee has charge of the making of the costumes.

The Property Chairman with his committee is responsible for the making or procuring of properties.

The Music Director has charge of the procuring of the music, the direction of both instrumental and vocal music.

The Make-up Chairman with his or her committee has charge of the systematizing of the make-up, the purchase of materials and general plans of arrangement.

The Rhythmic Movement Director, has charge of dances or rhythmic ceremonials.

A very important officer is the Chief of Marshals, who is chairman of the committee of marshals which organizes and controls the participants behind the scenes. The marshals must see that the players are quiet and orderly behind the scenes, that provision is made for their entertainment, if need be, and always that arrangement is made for their comfort. It is the duty of the marshals to call the episodes in order for their participation upon the stage so that there may be no pause between episodes. Also it is the business of the marshals to arrange the procession or processions of the participants at the end of the pageant. The best production of a pageant may be nullified by bad organization behind the scenes.

The various episode leaders may be in charge of the enlistment of the players for their particular groups, the substitution of new players if any drop out, the appointing of rehearsal days, and the conduct of rehearsals when the Pageant Master or Mistress is not present,—for in a large dramatic pageant, the Pageant Master or Mistress cannot conduct every rehearsal.

All of the officers of a pageant must work in the closest coöperation with the Pageant Master

and refer all questions of color, costume, and music effects to him for approval, or otherwise the pageant will lack unity and effectiveness.

In the small church pageant, the Pageant Master or Mistress may be simply a chairman who, with the class or group leaders, plans out the episodes and their rehearsal, actually conducting only the final rehearsal and the production, and he or she may perform the duties also of the executive head. All other chairmen will be needed for the small pageant as well as the large, even if the Publicity Chairman is concerned only with keeping the pageant before the minds of the church as a whole, using the church calendar, the bulletin boards, supervising the making of attractive posters, and the giving of notices in the various departments and societies.

“Many hands make light work.” The careful division of labor makes it possible for a big enterprise to be carried through successfully and easily, no one person, if all duties are clearly understood, being over-burdened with responsibility.

One of the great values of pageantry comes from the lessons of coöperation, either among the various departments of a church or of the various church groups in a community. It promotes friendly acquaintance and mutual appreciation.

CHAPTER VI

Accessories to the Play or Pageant

Scenery — Lighting — Properties — Music — Costumes
— Make-up.

Scenery. In general, it is said that costumes should be planned to harmonize with background, but in the oriental backgrounds of biblical and missionary plays, or in pageants, it is the background which should be as neutral and quiet as possible in order to give the costumes their full value.

The following suggestions from Miss Mackay's book, *Costumes and Scenery for Amateurs*,¹ will be found helpful for the biblical play:

AN OUTDOOR STREET SCENE FOR A BIBLE PLAY: A shallow stage, a backdrop representing a plain brown wall with the smooth surface of cement. This wall should be darker brown in patches, and have seams, as if weather-worn. The top of the wall may have a plain coping, and beyond this should be a sky strip of intense blue. A door in center of the wall, or a doorway, giving on a paler brown background that suggests other buildings without. Against such a brown wall, gorgeous costumes of the East will show up effectively. Scenes from "Judith," "Rahab," etc., can

¹ By Constance D'Arcy Mackay. Published by Henry Holt & Co. \$1.75.

be given with this setting. The same wall, with a brown strip instead of a sky strip, may suggest an interior. The brown strip should be of the same texture and color as the wall. A rug or two on the floor, earthen water jars standing against the wall, and the scene may be Aladdin's home before he found the lamp, or Ali Baba's home. With changing of accessories it can be the inn or the stable for "The Star of Bethlehem." It will fit any Christmas play along these lines. This same interior decked with handsome hangings would make a palace which could be used for a play on the subject of Joseph.

A HOUSETOP: A dark brown coping three feet high, running across the back of the stage, with a plain blue sky drop behind it will give the effect of a housetop if the people entering look down, as if looking down on the roofs of the city. Cushions, rugs, etc., should be the accessories. This scene is especially useful for plays of Arabia and Palestine.

MIDNIGHT SKY ARCHED OVER THE DESERT OR THE HILLS OF JUDEA: A scene given in one of the German theaters is full of suggestion for amateurs. The scene in question had a shallow stage and for a backdrop a deep blue curtain of a softness to suggest depth, with silver-white stars strewn across it. The original curtain was velvet, but for amateurs who cannot afford velvet, cotton flannel will do. Against this midnight sky curtain the gorgeously robed figures of the Magi or the simply clad figures of the shepherds will stand out in sharp silhouette. Blue and white light should be used, as the scene must not be too bright. This curtain will be splendid for Christmas plays.

Be careful in mission interiors that oriental rugs of red and mixed design are not hung hit

and miss over screens, giving a disordered, blotchy effect, which completely nullifies the colors of the costumes and really adds an element of confusion to the play. One or two rugs hung thoughtfully may prove very effective.

Above all things, do not use flags for backgrounds. They always destroy costume colors and are most inartistic.

The Chinese room is bare except, perhaps, for a banner god, and so is the Japanese room, except for one beautiful screen or one panel or a vase or two artistically arranged.

Scenery or background may be created simply by the use of curtains hung straight (not in pageant folds), and dyed or painted or stenciled as desired.

Test all colors by artificial light.

A background of screens may be used as scenery. Full descriptions of this kind of stage setting will be found in Miss Mackay's book just mentioned.

Where an interior or street scene is difficult or too expensive to produce, it is better to use simply the neutral pageant curtain and allow the imagination to picture the scene. Let costumes, properties, action, and speech tell the story.

A good proscenium curtain may be made of

green denim or canton flannel. Ropes passed through rings sewed across the back of a curtain, from a point three or four feet from the floor at the edge of the curtain where the two curtains meet at the center, diagonally up to the top on either side, will permit the curtains to be parted and raised at the same time. The curtain must, of course, be weighted at the point where the rope starts, so that the weight of the curtain will pull it down when the rope is released, and the rope at the top must pass through a little pulley. The curtains can thus be quickly and noiselessly opened, as the curtains part and rise at the Metropolitan Opera House in New York.

For the pageant, with its greatly varying episodes, which, since there is no plot to hold the interest of the audience, ought to follow one another without pause, the curtain is the only feasible background. The pageant curtain should always hang in soft folds, allowing about one half for fullness. There should never be an ornament or heading for the top of the curtain. The best method is to fasten the material in plaits on the reverse side of the long strip of wood-work which serves for the support, and then toss it over on the right side where it may

hang in folds to the floor. The material must be heavy enough so that light does not shine through it.

A neutral color or inconspicuous background should always be used for the pageant, with its conglomeration of costumes and widely diversified imaginary scenes. A light greenish grey is very good. It changes its color with the lights thrown upon it, and all costumes look well against it. A cream colored unbleached muslin is good where most of the scenes are supposed to have a background of architecture. For a Greek pageant, white pilasters against a blue sky backdrop make a good background. The green curtain is desirable where all effects are to be out-of-doors. If the curtain background of the pageant must harmonize with the color scheme of the hall where it is to be given, unbleached muslin can always be dyed.

The curtain may be arranged in a straight line across the back of the stage space, perhaps with a central opening in the form of a doorway protected by a back curtain of the same color or a darker shade, and with the entrances on either side of the stage protected by curtain wings. Or, the curtain may be hung in a panoramic form, and make of the stage space a semi-circle. There must, of course, be breaks in the semi-circular

curtain, protected by a back curtain, for the entrance and exit of players. The preparation of the stage and of the pageant curtain is always the work of the Stage Manager.

Lighting. The old-fashioned footlights are now frowned upon. They are no longer used if other means of stage lighting are obtainable. If the ordinary mounted flood lights cannot be found to be placed in the wings and flood the stage from the sides, ordinary electric light bulbs may be bunched and mounted on uprights in the wings with dishpans back of them for reflectors. Automobile lamps may be mounted in this way also.

If the church has no other means of stage lighting, kerosene lamps may be used as footlights, and, with reflectors back of them, for side lights. The church school lantern is always desirable, reinforcing the side lighting. Never use a pure white light; it is glaring in effect. A frosting solution comes on purpose for electric light bulbs, and by dipping them, red, amber, blue, and green may be obtained. For the school lantern, inexpensive gelatine screens of different colors may be obtained. Larger screens of colored isinglass are also procurable for the flood lights. The regulation footlight combination for daylight, is an alternation of amber, red, and

white. For the floods and the lantern, use amber screens for ordinary sunlight. For night, use a blue light.

A fairly good fireplace light has been made, where other lighting means were not available, by placing an ordinary barn lantern among firewood and screening it with red and orange paper. A red electric light bulb in a fireplace or a brazier gives a good effect.

The glow reflected in Mary's face from the holy child in the manger may be obtained by placing a white twenty-five-watt electric light bulb in the straw. The star may be an electric bulb placed behind a star cut out of oiled paper.

Oriental lamps may be lighted by stubs of candles placed in them or by tiny electric bulbs with batteries underneath.

Fairies may wear tiny electric light bulbs upon their foreheads, the batteries being concealed in the hand.

Ingenuity is the best advisor in a given situation.

The Stage Manager in a play, or the Light Director of a pageant, should have a cue sheet of the lights, which he should thoroughly master before production. If possible, there should be a light rehearsal alone before the final rehearsal when all the participants are present.

Properties. The Five-and-Ten-Cent store is a mine of treasures for the properties of a biblical play. A fine oriental censer may be made from a cheap sugar-bowl gilded, and a small brass chain fastened about it. A tin wash-basin gilded will supply part of the oriental washing outfit. A scroll of the law may be fashioned from parchment and segments of portière poles with the end ornaments. An oriental tent may be fashioned from rough burlap. An oriental lamp, of a rather inaccurate variety, may be made from an invalid's drinking cup, gilded. A more accurate one may be molded from plasticine or clay. A large wooden chopping-bowl may become a "lordly dish." An oriental fan may be made from two cheap, broad milliner's wings, wired together, with a heart-shaped design in a contrasting color painted on either side, the whole mounted on a slender staff.

Buckram, cardboard, kindergarten board, book-binder's board, radiator silver, gilt and bronze paint, gilt paper, silver paper, and cotton will accomplish wonders.

It is better to rent mission play properties from the various denominational boards. Chinese and Japanese shops are numerous, and Turkish and Armenian goods are also on the market. For oriental properties, study the *National Geo-*

graphic Magazine, Asia, and also the pictures furnished by the mission boards.

The Property Chairman of a play should have a list of the properties for each scene, act, or episode, and should see that they are ready without confusion, when needed. The Property Chairman of a pageant, particularly, must have an accurate list before him of the properties and banners for each episode, and as an episode passes his table to enter the stage, he may give the participants their properties, which are afterwards taken from them by his assistant at the stage exit.

Music. The music for a play or pageant should always be in character, that is, of the nation or period to which the play or episode belongs. Much help may be obtained from the music department of the public library.

Hebrew music for biblical episodes, much of which is traditional, may be found in the *Union Hymnal* for Jewish worship, published by the Central Conference of American Rabbis. Another good reference book, although a more difficult one to obtain, is *The Music of the Most Ancient Nations*,¹ particularly of the Assyrians, Egyptians, and of the Hebrews.

¹ By Carl Engle. Published by William Reeves, 83 Charing Cross Road, W. C., London.

The following books and collections will be found helpful:

For the Indian play or episode:

"From an Indian Lodge." By MacDowell.

The Indian Book. By Natalie Curtis Burlin.

"Indian Songs." By Thurlow Lieurance, G. Schirmer, New York City.

For home mission plays or episodes:

Negro folk songs in Fisk University Song Book.

Americanization Songs. Edited by Anne Shaw Faulkner.

Published by McKinley Music Co., 145 West 45th Street, New York City.

For foreign mission plays or episodes:

Music from Foreign Mission Fields. By Belle M. Brain.

United Society of Christian Endeavor, Boston and Chicago.

"The Spirit of the Fathers." The music book of this pageant published by the Department of Drama and Pageantry of the Methodist Episcopal Church, 740 Rush Street, Chicago, contains oriental music.

Characteristic Songs and Dances of all Nations. Words and music arranged by Alfred Moffat, Bagley and Ferguson. G. Schirmer, New York City. \$3.00.

Consult music collections of the various Board libraries. The Presbyterian Foreign Missions library, 156 Fifth Avenue, New York City, has a good collection of such music.

In pageantry, where music is needed to suggest mood or atmosphere, care should be taken not to choose something familiar which is used ordinarily for a very dissimilar occasion so that a distinct picture is immediately conjured up for the audience instead of the impression desired for the pageant. A familiar rag-time dance which suggests the social dance hall will hardly create the right atmosphere for elves and fairies. "The Moments Musicaux in F Minor" (No. 3) by Schubert, would be far more suitable. On the other hand, the familiar hymn may be desirable because its emotional suggestion creates the mood desired for the religious episode.

The Music Director of a play or pageant must also work with his cue sheet. The success of the pageant, especially, depends upon his thorough preparation, quick taking of his cues, and general artistic sensitiveness.

Costumes. For the missionary or biblical play, it may not be possible to secure realism in scenery, but realism is obtainable, with a large educational by-product, in the costumes of the play or pageant. Test all colors by artificial light. Be careful about the use of red. Red, when used, must always be placed on players who stand down stage (near the audience). If they stand in the background, the red costume imme-

diately brings that particular point forward, spoiling the perspective. To get the impression of depth and mass, place darker colors in the background, and shade light colors off to darker at the sides of your picture.

The symbolism of color must be taken into account. White has immemorially stood for purity; blue for truth, loyalty, sincerity, education; red for courage, sacrifice, the militant spirit, passion, divinity; green for strength and growth and also for jealousy; yellow for fruitfulness, happiness; also, when dimmed and soiled, for treachery. The traditional Judas used to be clothed in dingy yellow. For symbolism in color, see the chapter, "Color" in *Community Drama and Pageantry* by Beegle and Crawford.

There are also the colors typical of certain countries. For instance, the women of Palestine are predominately clothed in blue with touches of brilliant colors at the girdle and yoke, while the men wear bright, narrow stripes. The prevailing color of China is blue in various shades; of Korea, white interspersed with brilliant colors; Japan is variegated; India is rich in the reds, purples, saffrons, and flames of her hand-dyed chuddars and brilliant silk saris which the women wear, while her men wear white prevalently.

Care should be taken that the hair is always dressed to correspond with the costume. Men must be particularly careful when the head is uncovered.

The feet are another item which should not be overlooked. The ordinary church player, when his costume is on, feels perfectly assured that his feet are invisible! A startling effect was observed by the author in an amateur Shakespeare play, when the ghost of Hamlet's father appeared in a beautiful, clinging grey silk robe, beneath which protruded, stout, twentieth century tan ties. A procession of monks clad, as to their feet, in every variety and color of the modern shoe—tan, brown, black, and white, are hardly convincing, let alone artistic. A player in a white Greek costume, clattering across the stage in the modern French, high-heeled tie or pump is not beautiful. A player is really more conspicuous in his failure to be dressed harmoniously than he would be in the bare feet, stockings alone, or sandals of his period.

Materials for effective costumes need not be expensive. Cheese-cloth dyed, may be used for many characters: fairies, Greek costumes, chud-dars, symbolical costumes; while for oriental garments, cambric, cream-colored cotton cloth, striped outing flannel, striped materials like art

ticking, etc., may be used. Avoid spots or printed flowers in Syrian costumes. Burlap is suitable for servants and mountain peasants, like the shepherds. Unbleached muslin may be used in many ways.

For biblical costumes the best guides are the Tissot and Hole pictures in color. Other artists, especially the German school, are entirely inaccurate and fanciful. The *National Geographic Magazine* contains many Palestine costume pictures.

The following biblical costume directions have been tested out by the author:¹

MAN'S LONG TUNIC: Design like man's bathrobe, only no fullness in the way of plaits or gathers on shoulders. The width of the material furnishes the fullness. Split at sides to allow freer motion. When striped material is used, stripes should always run around sleeve, never up and down. Seven yards of cambric are necessary for this costume, less if wider material is used.

MAN'S ABBA: This is simply a formless sack requiring five yards of cambric cut in half. Sew the two parts together along selvages for distance of one and one-fourth yards. Hollow out for neck. Sew up along sides leaving fifteen inches open for arms. The width of the coat gives the impression of sleeves.

MAN'S HEADRESS: One yard for headcloth, held in place by twist of rope. For turban (*always worn by city men*), see pictures.

¹ Adapted from *The Spirit of the Master*.

BOYS' AND GIRLS' COSTUMES: Like boy's bathrobe, except that there is no fullness and they are shorter. Girdle about waist.

WOMEN'S COSTUMES: Kimono-like dress with long, pointed sleeves, the points of which reach nearly to the bottom of the dress. If the material is muslin, or any material as wide as muslin, no gore is needed. It is necessary, however, if material is as narrow as cambric, i. e., twenty-seven inches. Amount of material: seven yards of cambric or six yards of wider material such as white muslin. Directions: three times the length of the person or three widths of cambric material. One width of cambric will make the four gores. Two yards are allowed for the sleeves, each sleeve being one yard in length and half the width of the material deep. Five yards for the body, two yards for sleeves—seven yards. The "veil" is muslin one yard wide, two yards long. The girdle should be nine inches in width and long enough to go around the waist comfortably. No ends need hang down.

FOOTWEAR: Men wear sandals laced high over bare feet. They may be contrived from cheap inner soles and tape. Women wear merely white or tan stockings. Children are barefooted.

For the costumes in missionary plays, consult the *National Geographic Magazine*, the *Natural History Magazine*, *Asia*, and, above all, the mission boards themselves, where the richest store of photographs and pictures will be found. Methodist and Presbyterian Board libraries in particular have large collections.

Care must be taken in regard to Hindu costumes as they vary greatly according to caste and geographical center. The women of South India, for instance, wear the sari, while those of the lower castes in Central India wear the full, long, cheap print skirt, with the chuddar over it. The color for widowhood in one part of India is white, while in another it is red. Get accurate information from your Foreign Board.

Care should also be taken in regard to the costumes of North American Indians. The costume usually used in plays and pageants, is that of the Eastern Indian only, now almost extinct, while the picturesque garb of the Western Indian is entirely overlooked. Kiowas, Comanches, Navajos, the various pueblo Indians and the blanket Indians of the great Northwest, all differ distinctly from one another in dress, the pueblo Indians wearing the most beautiful costume of all. The mission boards, the *National Geographic Magazine*, the *Natural History Magazine*, and the Natural History Museum will be sources of information. Numerous picture postcards of Indian costumes in gay colors may be obtained from all tourist centers by writing for them.

Today in the government schools, the Indian boys and girls wear uniforms. In the mission schools they wear the ordinary garb of civiliza-

tion. Most Indian men of whatever tribe wear, for every day, American clothes with picturesque touches, such as gay colored handkerchiefs about the neck, various ornaments also suspended around the neck, light colored and broad brimmed hats, beneath which their braided hair, tied with bits of red, may be seen. The women are more conservative, still clinging to tribal dress, often fashioned out of modern material. Most women, as well as the men, wear the American shoe. For ceremonial occasions all appear in the tribal costume.

The dress of the Spanish American woman—the Mexican or New Mexican—is prevailingly *black* with the black mantilla worn over the head.

The Costume Director of the play or the pageant must systematize the work. Especially is this necessary with the large pageant. The work must be done with sub-committees for each episode, a dressing schedule for the dress rehearsal, and for each player a costume bag to keep the various items of a costume together.

Make-up. No elaborate make-up need be attempted for ordinary church plays. The following suggestions from *Amateur and Educational Dramatics* will be found practicable in most cases:

"Young players, especially, should use little make-up. Ordinarily all that they will need will be, first, some cold cream rubbed into the face, then dry rouge on the cheeks, with a touch on the chin, a little darkening to the eyebrows, and a thin line along the lower lid of the eye. Touch the lips with rouge paste. Then powder the face lightly to blend together, and brush off the powder with a baby's hair brush."

For a brown, oriental make-up—for Japanese, Syrian, Hindu,—get a powder called "Bal-Armenian," mix it with water, and apply it with a sponge, and then smooth off. As many Chinese are very light, no darkening powder need be used for them.

Make-up necessities may be obtained from the M. Stein Cosmetic Company, New York City, or from Charles Meyer, 1 East Thirteenth Street, New York City. The Make-up Chairman should see that beside the necessary quantities of the powders, rouge, etc., there are also on hand sufficient cold cream and strips of cheese-cloth or old muslin for the removal of the make-up afterwards. The Make-up Chairman of the play should have a time schedule, when one character after another will come to be made up.

For a pageant, a large and well trained staff

is necessary, with every detail thoroughly systematized. The head of the committee must be thoroughly familiar with make-up and should call a rehearsal of the untrained assistants before the production. There should be a certain number from the Make-up Committee assigned to each episode, and a schedule made of the arrival in the various episodes and characters in the make-up rooms so that there will be no confusion among hundreds of participants and no delays caused.

CHAPTER VII

The Leader's Book Shelf

Books that will be found helpful in using the method; in staging—A list of library books and magazines for supplemental work—Lists of plays—Books of plays.

If the Church School teacher has found that teacher-training books, Bible dictionaries, maps, and supplementary reading are of help in preparing her lesson; if the leader of a mission study group has found that the course at a summer conference is helpful, that the supplemental teacher's book is of value in planning her course, and that descriptive magazines and various reference books stand her in good stead; then why should not the pioneer in educational dramatics find a book shelf helpful?

An investment of less than ten dollars will provide such a shelf for the use of the teachers in all departments, for all organizations, and for all leaders of the church who use dramatics in their work. The following list of books is suggested for such a leader's shelf:

Mission Study Through Educational Dramatics. Helen L. Willcox. 1920. Missionary Education Movement, New York. 25 cents.

A detailed application of the educational method to the missionary play "Slave Girl and School Girl," with suggestions as to the application of the method to other missionary plays.

Dramatic Sketches of Mission Fields. Introduction. Helen L. Willcox. 1921. Department of Missionary Education, Baptist Board of Promotion, New York. 15 cents.

Amateur and Educational Dramatics. Hilliard, McCormick, and Oglebay, 1917. Macmillan Co., New York. \$1.00. The educational method in detail; many illustrations of its use. Very helpful.

The Dramatic Instinct in Education. Elnora Whitman Curtis. 1914. Houghton Mifflin Company, Boston. \$1.00.

A clear and simple discussion of the psychology of the dramatic instinct.

The Kingdom of the Child. Alice Minnie Herts Heniger. 1918. E. P. Dutton & Co., New York. \$1.50.

The dramatic instinct utilized for educational purposes, with many illustrations from the work of the Children's Educational Theater. Very helpful.

The Dramatization of Bible Stories. Elizabeth Erwin Miller. 1918. The University of Chicago Press, Chicago. \$1.00.

Method of dramatization of Bible stories with structure of the play told through illustration. Very helpful.

The Dramatic Instinct in Children, and Dramatics in the Home. Two booklets, edited by Norman E. Richardson. Simple discussions, from the "American Home Series." 1914. Abingdon Press, New York. Price, 25 cents and 15 cents.

Costumes and Scenery for Amateurs. Constance D'Arcy Mackay. 1915. Henry Holt & Co., New York. \$1.75.

Very good for scenery and costumes. Accurate details for Syrian and oriental costumes must be supplied, however.

The Pupil and the Teacher. Luther A. Weigle. 1911.

George H. Doran Co., New York. 60 cents.

Officially recognized as a text-book by the International Sunday-school Association. Traces the dramatic instinct through the different periods of the child's life. Good as a reference book for child psychology.

Pageantry and Dramatics in Religious Education. William V. Meredith. 1921. Abingdon Press, New York. \$1.50.

A journalistic survey of the dramatic method in religious education.

The following books may be found in many public libraries and are valuable as reference books:

The Children's Educational Theater. Alice Minnie Herts. 1911. Harper & Bros., New York. \$1.25.

The Development of the Drama. Brander Matthews. 1903. Charles Scribner's Sons, New York. \$1.25.

The English Religious Drama. Katharine Lee Bates. 1893. Macmillan Co., New York. \$1.50.

Folk Festivals. Mary Master Needham. 1912. B. W. Huebsch, New York. \$1.25.

Handbook of American Pageantry. Ralph Davol. 1916. Davol Publishing Co., Taunton, Mass. \$2.50.

Community Drama and Pageantry. Beegle and Crawford. 1916. Yale University Press. \$4.00.

Choosing a Play. Gertrude E. Johnson. 1920. The Century Co., New York. \$1.35.

How to Produce Amateur Plays. Barrett H. Clark. 1917. Little Brown & Co., Boston, Mass. \$1.50. Valuable for scenery, costumes, and bibliographies.

The files of the *National Geographic Magazine*, of *Asia* and of the *Natural History Magazine* are valuable for costumes.

Lists of biblical plays may be obtained from *The Church School* (magazine), 150 Fifth Avenue, New York City.

The Abingdon Press publishes a selected list of plays on missionary and other subjects entitled, "Plays and Pageants for Church and Parish House."

The Educational Division of the Department of Missions of the Protestant Episcopal Church, 281 Fourth Avenue, New York City, also publishes a selected list of plays, called "Descriptive List of Plays and Pageants for Parish Use."

Both the Abingdon Press list and that issued by the Episcopalians comprises not only their own publications, but the best of those published by other denominations or by the secular press, which are applicable to their uses.

Lists of missionary plays may be obtained from the Missionary Education Movement and from the various denominational headquarters. Lists are also issued by the Young Women's

Christian Association and by the Educational Dramatic League, 105 West 40th Street, New York City.

From the public library may be obtained the very good descriptive list of children's plays called, "Plays for Children, An Annotated Index," by Alice I. Hazeltine, Supervisor of Children's Work of the St. Louis Public Library, an American Library Association publication of 1921.

In selecting a play from a list, there are always three things to be considered. First, the theme and its treatment: Is the theme, whatever the subject, a worthy one? Is it worth spending time over? If it is fun, is it pure, wholesome fun? Does it leave a good taste in the mouth? If the play is biblical, has the theme been treated from the art or the religious point of view? If it is missionary, has the theme been handled in such a way that if you were a native of that country, you would not be offended?

Second, even if the theme is worthy, is it suitable for your group—their age and their character? If it is a serious play, does it contain a lesson which it is appropriate for your group to learn at this time?

Third, will the material stand the test of the educational method of production? Can it be

analyzed line by line and the characters found to be human beings—not straw men and women set up to give information or to make the speeches of the author? Is the structure of the play sufficiently correct, technically, to tell the story clearly and with force?

The following plays are neither missionary nor religious avowedly, but teach moral lessons which it is desirable for children and young people to learn :

The House of the Heart. Constance D'Arcy Mackay.
Henry Holt & Co., New York.

Contains a beautiful Christmas play, entitled "The Christmas Guest."

The Silver Thread. By the same author.

Patriotic Plays and Pageants. By the same author.

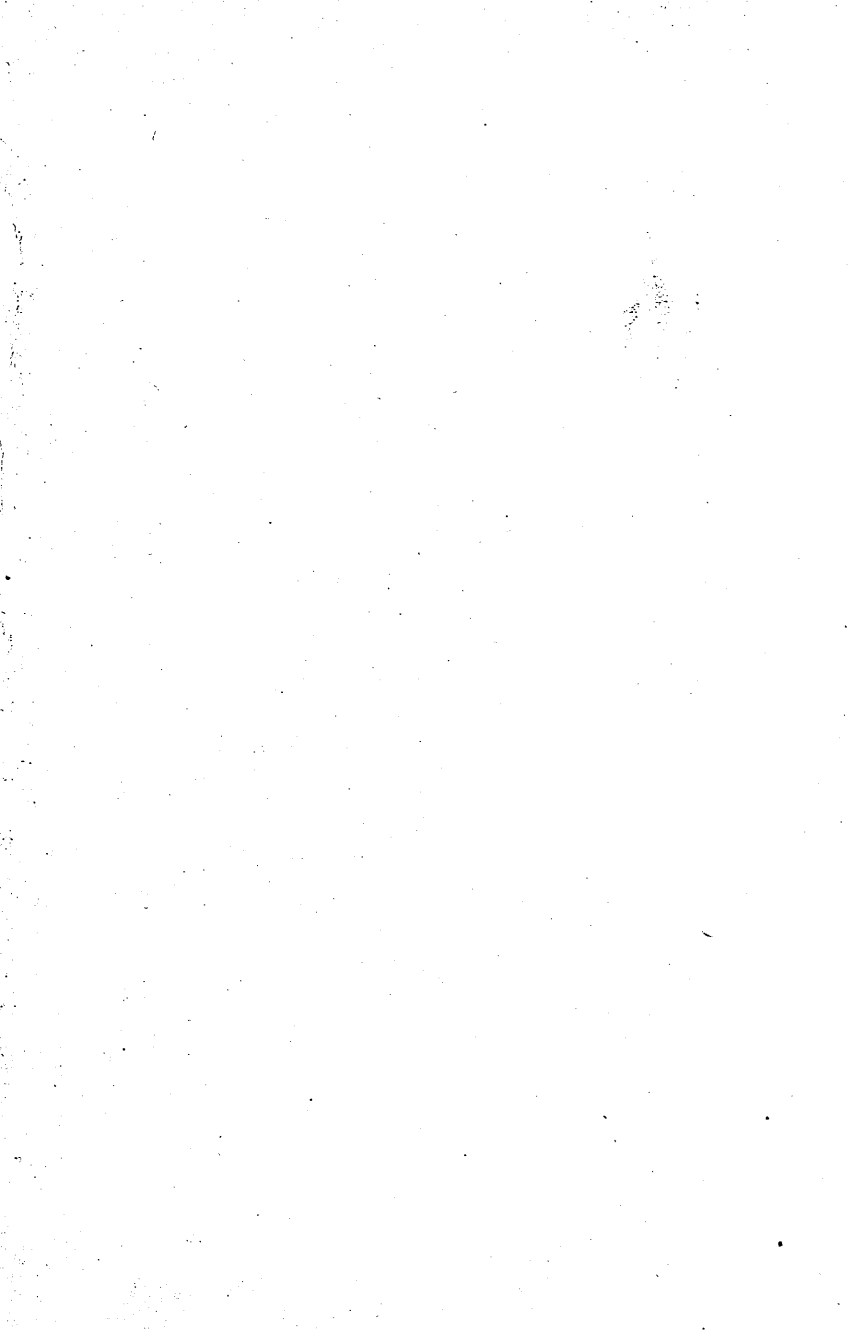
Plays for Anychild. F. Ursula Payne. Harper & Brothers,
New York.

Children's Book of Holiday Plays. Frances G. Wickes.
Macmillan Co., New York.

Contains a beautiful Christmas play, entitled "The Christmas Jest."

Children's Classics in Dramatic Form. Augusta Stevenson. Houghton Mifflin Co., Boston.

Dramatized Scenes from American History. Same author.



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